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December 20, 1902.



SATURDAY'S popular concert was not a particularly lively affair. A new work was produced in the shape of a sonata for violin and piano from the pen of Herr Graedener. Even without consulting the brief sketch of Herr Graedener's distinguished career, provided by the writer of the analytical program, it was easy to guess that he held the post of professor at a Continental conservatory. For the indelible trail of the Kapellmeister was evident on every page. In the first movement he appears to have made an effort to forget, for once, that he is a professor and must live up to his reputation, and some of the music is written with a fair amount of freedom. But the hopeless struggle is soon given up. The melody of the slow movement is obviously of the "made to order" type, a melody written by a man who has no real powers of invention. The third and last movement bears even more frankly the stamp of the Kapellmeister. As the analyst sagely remarked, the theme was obviously chosen that it might be treated in imitation. It certainly is treated in imitation at very considerable length, and it is exceedingly difficult to believe that it could have been chosen for its intrinsic beauty. One member of the audience was heard to remark, apropos of this sonata, that it is refreshing to find a composer who is not afraid to write a tune. I have no doubt that he was perfectly right, but if Herr Graedener is not afraid to write a tune, why in the world does he not do so?

The directors of the Popular Concerts would do well to exercise more discrimination in selecting vocalists. All the singers whom I have heard at the present concerts have been foreigners, and I could name ten English singers who could give them points. I am by no means disposed to join in the outcry against the employment of foreign labor which has been raised of late. If a particular German or French singer is well worth hearing let him be heard by all means. But I can see no object in bringing over such a singer as Mme. Rose Ettinger, who was the vocalist at the last Popular Concert. There was nothing offensive in her performances; she merely suffered from the primary disadvantage of being mediocre, and we have plenty of vocalists in London who are better singers and better artists. I do not intend any personal disparagement of Madame Ettinger. She is a fairly good singer of the second class. I merely wish to point out to the directors of the Popular Concerts that a singer is not necessarily good because she lives in Paris or Berlin, or necessarily bad because she was born within the 4 mile radius from Charing Cross.



As Christmas approaches the concerts mercifully diminish in number and the present week has been a slack time for concert agents. Such concerts as have taken place have been decidedly good. Monday afternoon, for instance, Ysaye, Busoni and Mme. Eleanor Cleaver gave a violin, piano and vocal recital at the Queen's Hall. This is, I believe, the first occasion on which Ysaye and Busoni have called in the aid of a singer at one of their recitals, and they are to be congratulated on having obtained such excellent assistance. Mme. Cleaver is a fine artist, and on Monday she was quite at her best. It is true that she does not make the most of her voice; it ought to be of greater volume than it actually is. Still,

this is, after all, a point of minor importance, for, small though it undoubtedly is, it is of beautiful quality. She shows, too, a taste in choosing her songs which is almost unimpeachable. I say almost advisedly, for on Monday she included in her selection an arrangement by Saint-Saëns of one of Palestrina's madrigals, which one would rather have missed. Saint-Saëns had in the first place no business to arrange a madrigal for solo voice. Even if the arrangement had been entirely successful it would have been an error of judgment, and this particular arrangement is very far from being an inspiration. But otherwise Mme. Cleaver's choice left not the slightest room for complaint. Brahms' "Salomé," Glück's "Einen Bach der fliesst," Schubert's "Fahrt zum Hades," an "Air Tzigane," by Winkler, and an arrangement by Kücken of a beautiful Hebrew air are beautiful songs, and they were beautifully sung. I understand that Sig. Busoni had the misfortune to cross the Channel the night before the concert, and the excessively high wind which was raging at the time possibly accounted for the fact that he was hardly in his best form in the first movement of Chopin's Sonata in B flat minor. But he recovered himself, and the trios of the Scherzo and the Funeral March, and the final Presto were grandly played. Still, the performance can hardly rank with the best that he has given. He was joined by Ysaye in two sonatas, those by Bach in E and César Franck in A. In the latter the two players were absolutely at their best, and the sonata has rarely been better played over here. No pianist and violinist surely are more fitted by nature to draw out the full poetry of this magnificent work.



In the evening Percy Such, a very clever young violin-cellist, gave a concert at St. James' Hall.



The Broadwood concerts, which were only instituted this season, are among the best chamber concerts given in London for years. Good artists are engaged and interesting music is performed, while the directors have shown most refreshing enterprise in affording a hearing to native composers. The concert of Monday evening was only marred by the introduction of a number of organ solos, which, though excellent things in their proper place, are not altogether in keeping with a chamber concert. Dr. Alan Gray, who is one of the best organists in England, played a sonata of Bach and three of Brahms' Choral Vorspiele very finely, it is true, but the program would have been none the worse if they had not been included. Otherwise the concert was excellent. Schumann's Andante, with variations, for two pianists, was most delightfully played by Miss Mathilde Verne and Miss Adela Verne. Miss Adela Verne is, of course, well known as one of the finest women pianists in England. The appearances of her sister and teacher are, unfortunately less frequent, though she is no less admirable a player. Their performance of the variations was so sympathetic and so thoroughly artistic that it is only to be hoped that other opportunities of hearing them as duetists will be forthcoming. Miss Mathilde Verne also joined Madame Soldat in a beautiful interpretation of Mozart's Sonata in E flat, for piano and violin, while Madame Soldat gave later in the program a splendidly broad reading of Bach's Sonata in E, for violin solo.



A detailed account of the recital of French chansons which Mme. Yvette Guilbert gave at the Bechstein Hall on Friday afternoon had better be postponed till next week, for the famous singer is to give a second recital on Monday afternoon, and the two can be taken together. For the present, therefore, it will be enough to say that Madame Guilbert was quite at her best, and that her art has lost none of its fascination.

The Royal Amateur Orchestral Society gave its first Smoking Concert of the season at the Queen's Hall, Wednesday evening, Sir Frederick Bridge presiding in the absence of Lord Kilmorey. The concert opened with a fine performance of Smetana's "Lustspiel" Overture, for which much credit is due to the conductor, Ernest Ford. A Grétry-Mottl Suite and the Scherzo from Mendelssohn's "Midsummer Night's Dream" music were also admirably played. The audience, however, seemed to appreciate most the delightful singing of Mme. Katharine Fisk, and Földery's feats of musical prestidigitation on the cello. Madame Fisk's songs included "Oh, That We Two Were Maying" (Nevin), "The Lass with the Delicate Air" (Arne), "A Summer Night" (Goring Thomas) and "The Red, Red Rose" (Hastings), and it would be difficult to say in which of them the distinguished contralto's accomplished art was most conspicuous. Perhaps the rendering of "A Summer Night" calls for special mention, the union of tone and word being more apparent than is usually the case.

ZARATHUSTRA.

A PHILHARMONIC CENTENNIAL.

THE St. Petersburg Philharmonic Society last month celebrated the 100th year of its existence by a concert conducted by Arthur Nikisch. The program consisted of the National Hymn by Lwoff, once an honorary member of the society; the G major Symphony, by Haydn, who also was a member; the orchestral fantasia, "A Night in Madrid," by Glinka, and finally Beethoven's "Missa Solemnis." The society, founded in 1802, originally confined its energies to the performance of choral works by Haydn, Mozart, Handel, Beethoven and others, in which it was assisted by the court orchestra. In 1849 it began to enlarge its repertory and gave instrumental works (symphonies, overtures, &c.) and solo performances.

In the archives of the society are letters from Haydn and Beethoven. The former writes:

"It is infinitely difficult for me to find words for the deep gratitude I feel for the honor you have paid me. Accept my assurance that I am proud of the consciousness of being esteemed by the inhabitants of your great and famous imperial city, and that I place great value on this proof of the recognition by the connoisseurs and lovers of the art to which I have devoted my life. You have strengthened my courage, powers and prepare for me in my old age happy hours in the consciousness that I have been able, even indirectly, to aid in comforting the unfortunate and drying the tears of the widow and orphan. May your institute, that has so many noble aims and objects, continue to flourish; may it promote art and talent and excite to deeds of charity men devoted to what is good and noble!"

I. HAYDN.

VIENNA, July 28, 1802.

Beethoven in 1823, after the society had made a failure with his "Christ on the Mount of Olives," asked them to give his "Missa Solemnis" and subscribe for printing it:

"The undersigned has completed a work which he reckons among his most successful compositions. It is a grand, solemn four voiced mass, with chorus and grand orchestra. It is also adapted for performance in the concert hall as an oratorio. The composer believes that he may indulge in the pleasing hope that he will find in the noble and civilized Russian nation friends and promoters of his work. As the mass is still in manuscript, the copy of the score and the separate parts will require considerable expense, and therefore the writer is compelled to charge 50 ducats as his honorarium for performance. As some sovereigns—their Majesties the Kings of France and Prussia and the Grand Duke of Hesse Darmstadt—have announced their subscriptions, the writer has sufficient ground for assuming that this enterprise will find material support among the art loving Russian nobility."

"L. VAN BEETHOVEN."

The mass was performed by the society in 1824, but failed, and it was not till Professor Sserow's propaganda in 1833 that Beethoven met permanent recognition in Russia.

Harold Bauer.

HAROLD BAUER has just completed a tour of concerts in Spain covering several weeks, during which time he played before the Queen, being presented by Her Majesty a magnificent diamond scarf pin, on which were cut the crown with the royal initials. Bauer then went from Spain to Portugal and played in Lisbon before the Queen of Portugal, who conferred upon him the Decoration of Knight of the Order of St. Jago. This latter is the highest obtainable distinction for achievement in the field of art, literature or science. Bauer has recently been in Berlin where his recitals have met with immense success.

Prior to his Spanish tour Bauer played fifteen concerts in Holland, using the Mason & Hamlin piano.



PARIS, DECEMBER 17, 1902.

AT the Lamoureux concerts the performances of Beethoven's symphonies in their chronological order continue. Last Sunday No. 4 was given. It was not quite perfect, perhaps owing to the rehearsals required for a Symphonic Prelude by a young Italian composer—an amateur, I am told, of distinguished family—named Roffredo Gaetani, a pupil of Sgambati in the first instance, with a musical education completed in Berlin and Vienna. I need not go into any details about this new work. It is clever, but to me mechanical, somewhat in the manner of Mascagni, with a thin varnish of Wagner. The other numbers were some excerpts from the charming music written by Gabriel Fauré for Harancourt's play of "Shylock." These included two songs and a nocturne. The overture to Wagner's "Der Fliegende Holländer," marvellously played, concluded the concert.



"Manfred," the tragedy by Lord Byron, with the well known music by Schumann, was given for the first time in Paris last week. The French translation is very good and has been prepared specially for this production. As the work requires a stage setting of the most difficult and intricate character, nearly as intricate as some of Wagner's music dramas, the piece as a whole did not meet with much success. This important factor of adequate mise-en-scène was lacking, the work being mounted for only a few performances. I think it would have been better to have given the superb music alone, and had someone to recite the poem, as is not infrequently done. The musical part, with the Lamoureux orchestra and chorus, Chevillard conducting, was admirable.



At the Colonne concert was given for the 115th time the "Damnation de Faust," by Berlioz, to celebrate the anniversary of the composer's birth.



"La Carmélite," opéra comique in four acts and five tableaux, music by Reynaldo Hahn, was produced at the Opéra Comique last night. The poem is by Catulle Mendes. The subject is the love of Louis XIV for Mlle. La Vallière. The idea has been treated before by several authors, among them Bulwer Lytton, who wrote a tragedy, I think, for Macready, called after the name of the principal female character, the Duchesse de la Vallière. The book of the new opera does not pretend or even aim at historical accuracy, and contains many beautiful ideas, clothed in just as beautiful verse. In fact, it is to me a question whether, in the present condition of the lyric drama, the music heightens the effect of the play at all.

The more complete a poem is the less it requires the aid of any other art. Have any of—let us say—Shakespeare's works been the means of greater pleasure, after having been set to music, than they were in their original form? Would "Macbeth," "Hamlet" or "Othello" be as successful as operas if they had not been famous before as plays? And does the musical setting of these works add to the effect they produce when given as they first emanated from the poet's mind? I do not think so.

The only fault that can possibly be found with the opera book of "La Carmélite" is that it seems to drag. Perhaps all this may be largely owing to the music. Reynaldo Hahn, the composer, is a pupil of Massenet, and as the critic, Pierre Veber, wittily says: "One feels that another hand has seized the violoncello of Massenet." Hahn is already favorably known as a writer of charming songs. It is a different matter, however, when a composer sets an opera book to music. The prevailing impression after the conclusion of "La Carmélite" is somewhat the feeling one would have after having made an entire meal off delicious pastry. It is too refined, too sweet, too cloying. Then there is a manifest effort to imitate the music of the period. In this effort Hahn is singularly successful, but one feels that it is imitation, not inspiration. In many places the influence of the composer's master—Massenet—is very noticeable. The orchestration is clever, but monotonous. In fact the whole opera is so "sugary" that a wit, at the Opéra Comique, suggested that the proper title for the work would be "La Caramel-ite."

The artists who took part in the performance were fairly good. Mlle. Calvé, to whom had been entrusted the title role, not only sang well, with a beautiful quality of voice, but also represented the sorrowful and repentant Louise de la Vallière with great charm and dignity, all the extravagances to which one has become accustomed to in this artist being laid aside. The mounting, as is usual at the two lyric theatres of Paris, was perfect, and the scenery of most beautiful design and execution. Costumes for which the material had in certain instances to be woven expressly at Lyons, as, for instance, portions of gold tissue worn by the King, and afterward dyed to order, that the effect of the peculiar shade of violet worn by the bishops of the period should be exactly reproduced. Old pictures and authentic documents in museums and archives were consulted, so that the costumes, accessories and groupings should be not only picturesque and scenic but absolutely accurate. The last tableau, where Louise enters the convent of the Carmelites and takes the veil as a sister, is copied from an old missal of 1650. But how willingly one would sacrifice a large portion of this care and accuracy in scenic effect for an inspired score, well sung. The eye is constantly being dazzled at the expense of the ear. What is wanting nowa-

days is a composer for the theatre whose work in itself has sufficient power to hold an audience without having to rely almost entirely on extraneous aids. I am the last in the world to advocate a poorly mounted stage work. But on the other hand I am getting very tired of this constant talk of sumptuous mise-en-scène combined with mediocre singing; historical accuracy and uninspired music; perfect diction and interpretation, with tuneless voices; and this really sums up nine-tenths of opera performances everywhere at the present day.

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It is rumored that after "Les Paillasses" at the Opéra, the next work to be mounted will be either "Tristan" or "Rheingold." The last three parts of the "Ring" have been given, but not the first as yet. Rather an odd idea that the prologue should be given last.



Colonne, the conductor, is a busy man just now. Not long ago, after conducting his usual afternoon concert at the Châtelet, which finished at 5 p. m., he had to hurry at once to the Gare de l'Est, to take the express for Frankfurt, where he was to give a concert devoted exclusively to French composers. On his arrival he hastened to the hall, and at 9 a. m. proceeded at once with the first rehearsal. The second took place the following day. On the Wednesday evening the concert took place, and the same evening at 11 p. m. he returned to Paris, arriving at 1:30 the next day. Having dressed in the train he was able to proceed at once to the Théâtre Sarah Bernhardt, where he arrived in time to conduct the music of "Phèdre" at the 2 p. m. matinee.

DE VALMOUR.

Opera Singers as Cooks.

THE New York Sun says operatic guests are not always appreciated at the New York hotels. A tale is told about a male member of the Grau forces, who had a habit of making coffee in his room and passing it around to his colleagues in other parts of the house. He was expelled from the hotel. Another operatic hero cooked a curious stew of salt fish and garlic over an alcohol lamp. In an unlucky moment the cook put his stew out of the window to cool. The high wind overturned the saucepan and the contents were emptied on the wife of the proprietor, who happened to be coming out of the ladies' entrance of the hotel. Her gown was ruined, but so were the amateur cook's opportunities to feed his friends on native dishes at slight expense. Of course the ambitious stew cook was turned out of the hotel. There has not been so much excitement in the operatic colony since the famous days when Lilli Lehmann was caught washing her own laundry at the Netherlands Hotel, and when Madame Nordica's husband tried to smuggle goulash up the back-stairs at the Majestic.

Honor for Lorenz.

JULIUS LORENZ, the musical leader of the New York Arion Singing Society, has by order of Emperor William been made a Royal Prussian Music Director. Mr. Lorenz and his chorus greatly impressed Prince Heinrich during the latter's visit to New York, and no doubt the Emperor's brother inspired this latest compliment to Mr. Lorenz's musical ability.

Minstrels in Berlin.

THE American music students will give another minstrel show in Berlin. Last year's representation was so successful that the demand for another performance has been general in Berlin. The funds derived from these shows are devoted to impoverished American students abroad.

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HNEW opera, "Saul and David," was lately produced with success at the Royal Theatre, Copenhagen. The author, Carl Nielsen, when a member of a provincial military band, wrote a string quartet, which he took to Gade at Copenhagen. Gade approved the work and procured Nielsen's admission to the conservatory. He then occupied a place among the first violins of the Royal Orchestra, a position he still holds. He has written many compositions, chamber and piano music as well as symphonies, but this is his first opera. The piece opens with the Israelites waiting for the Prophet Samuel to offer sacrifice and ends with Saul's death and David's elevation to the throne. The work is in entirely modern style, with strong coloring and effect in the orchestral parts. A writer in the *Signale* says that Nielsen has undoubtedly talent, but his weakness consists in his anxious avoidance of banalities, which renders at times his music rather unnatural, and lacking rhythm and melodies that impress the ear. During the performance such a defect was not noticed, as the dramatic vitality of the music carried away the audience.

At Frankfort the first performance of the comic opera, "The Twins," by C. Weis, will soon be put on the stage.

On December 16 Goldmark's new opera, "Götz von Berlichingen," had its first performance at Budapest.

The Lemberg infant prodigy, Miccio Horszowski, a pupil of Leschetizky, has been playing in Lemberg, Vienna and Berlin.

"Michelangelo and Rolla," a new opera by the Italian composer, Crescenzo Buongiorno, will be performed for the first time in Cassel at the end of January.

The Fenice Theatre, of Venice, will give during the carnival season Mascagni's "Ratcliffe," Weber's "Euryanthe," Massenet's "Cinderella" and Orefice's "Chopin."

César Cui's one act opera, "Mlle. Fifi," will have its first performance at the Imperial Theatre, Moscow, in a short time. The libretto is from Maupassant's novel of the same name.

A monument to Scheffel, the poet, best known here by his connection with Nessler's opera, "The Trumpeter of Säkkingen," is to be erected in the wildly romantic ruins of Aggstein on the Danube.

The Gewandhaus concert, on December 11, offered the following program: Beethoven's Pastoral Symphony (F major); D'Albert's "Mermaid," scene for soprano, with orchestra, vocalist Frau Herman d'Albert Fink; Schumann's A minor Piano Concerto, by Eugen d'Albert; Lieder for piano, by E. d'Albert, vocalist Frau d'Albert;

Schubert's Phantasie, op. 15, arranged for piano and orchestra by Liszt.

Amalia Materna denies the truth of the report started in the St. Petersburg papers that she and Siegfried Wagner would give concerts in St. Petersburg and Moscow in the present month.

Le Menestrel devotes several columns to an account of the performance of Leoncavallo's "I Pagliacci" at the Paris Opéra, and devotes one line to Jean de Reszké, who was "powerfully dramatic as Canio."

A new theatre, the Drehesa, has been inaugurated at Vera Cruz. It is built on the site of the old Principal burned two years ago. The new edifice is said to be the most elegant, modern and commodious theatre in Mexico.

La Scala, of Milan, will open the carnival season with the "Damnation of Faust," and will follow it by "Oceania," by Smarcalia; "Asrael," by Franchetti; "I Lituan," by Ponchielli, and two Verdi operas. It may be repeated that the third act of "Parsifal" will be produced.

The New Orchestral Subscription Concert, December 8, at Leipsic, played the following excellent program: Overture to "Oberon," violin concerto by Brahms; three movements from the D minor Serenade for wind, 'cello, and contrabass by Dvorák, and Schubert's C major Symphony.

At Monte Carlo the theatre will be opened by an excellent French operetta troupe with Messager's "Brigitte." The classical concerts have begun, and twenty-four will be given before the end of April. In Nice as well as in Monte Carlo there will be produced during the opera season many novelties, and Madame Melba, Emma Calvé and Van Dyck have been engaged.

When Max Klinger published his "Brahms Phantasie" he had five copies of the unhardened plates struck off on Japan paper. One of these, consisting of forty-one pages, he gave to Brahms with the dedication, "Dr. Johannes Brahms, dedicated in esteem by the author, M. Klinger, Leipsic, October 8, 1894." This is now really priceless, and is exhibited in the Klinger collection at Vienna.

At Prague Massenet's "Maria Magdalena" was given at the Czech National Theatre. A new society, the Ceska Jednota Pro Orchestralni Hudbu, formed to promote Czech orchestral music, announces four concerts, under the direction of Oskar Nedbal, one of the famous Bohemian String Quartet. At the first Tschaikowsky's Russian Symphony in C minor will be performed, and a symphonic poem, "In der Tatra," by Vietzlav Novak, will have its first performance. It is said to be somewhat on the style of Dvorák.

A tablet has been unveiled at the Guildhall School of Music, London, in memory of Leonhard Emil Bach, many years professor in that institution. He was a pupil of Kullak and afterward of Liszt. He was long a teacher in Kullak's Academy, court pianist to the Imperial Court of Germany, and the recipient of many orders and decorations from European and other sovereigns. He was the author of an opera, "Irmingarda," produced at Lon-

don, and of "The Lady of Longford," produced at the same place and at Cologne, Prague, Hamburg, &c. His German opera, "König's Garde," was also produced at Cologne. He left complete a musical comedy which will soon be produced.

Holland.—The Netherland Society of Musical History have performed, with the assistance and advice of Professor Meschaerts and others, old Netherland compositions by Sweelinck, Olbrecht and Balerian, old religious songs and peasant songs and dance melodies. The Society for the Promotion of Music in Amsterdam gave December 20 Wagner's "Parsifal," in concert form, and Palm Sunday will give Bach's "St. Matthew Passion."

The first German performance of Jaques Dalcoze's "Child Dance and Folksongs" took place at Mannheim, December 5, under the direction of the composer. The composer deserves great praise for this contribution to the artistic education of children, as he presents to them what is musically valuable in a natural fashion, play and dance. How well he has succeeded in giving the child-like tone was proved by the pleasure with which all the performers, groups of children, of older girls and young women went through their task, and the effect produced on the audience.

A. von Holwede, the director of the Steinway manufactory at Hamburg, already well known as author of some favorably noticed compositions, has added to the number two lieder for male chorus, on poems by Hermann Bender, and thereby contributed to the Lieder-tafeln an acceptable addition to their repertory. The two lieder, "Im Walde" and "Rheinlied," have the merit of being singable. The melody is simple, the modulation and leading of the voices skillful. A proof of the recognition of the merits of this op. 33 of Holwede's will be the performance in March next at a concert of the Hamburg Teachers' Society, as a reward for the dedication. Various other societies will produce the lieder in Bonn, Cologne and Dresden.

Musical Detroit.

FOLLOWING are some figures to prove what THE MUSICAL COURIER has been saying editorially about the unresponsive public of Detroit. The Journal of that city says: "The condition of local musical affairs all the season has been the occasion of great regrets, not only to some of the managers who have a great deal of money invested, but to those musicians who have a deep love for their art. Pugno played to a \$57 house. There were 162 persons in the audience. Lamond attracted \$8.75. Zelie de Lussan sang at the Light Guard Armory before what many considered a fair sized audience, yet Burton Colver lost \$600 on this concert. The St. Cecilia Society, one of the strongest musical organizations in the city, brought an orchestra here in the hope of making enough to pay for the production of "Aida" in the spring, but they lost \$200. Even the Tuesday Musicale could not fill the Church of Our Father with Mary Münchenhoff for an attraction."

This does not make it appear as though THE MUSICAL COURIER was wrong in its estimate of the Detroit public.

The MacDowell Club and Mr. Mason.

THE MacDowell Club has, for a second time, invited Henry L. Mason, of the Mason & Hamlin Company, to deliver his lecture entitled "The Modern Artistic Pianoforte—Its Construction," at the rooms of the club, Boston. Mr. Mason was to have delivered the lecture on January 7.

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VIOLIN ECHOES.

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JACQUES THIBAUD'S appearance here was the most important violinistic event of late. He gave two concerts with the Philharmonic Orchestra, receiving each time an ovation. He played six concertos, viz., the Mozart E flat major, the Bach E major, the Saint-Saëns B minor, the Wieniawski, the Mendelssohn and the Lalo (F major).

Thibaud is the poet of the violin. His playing has a charm quite unique. There is magic in his bow, there are tears in his tone—a tone that sings its way at once into the heart. Yet there is no sickly sentimentality about Thibaud. With all his warmth, his charm, his tenderness, he is manly. He plays with a vigorous bow stroke, but there is no roughness, no scratching. His conception, too, is manly, healthy, though he plays with so much passion and tenderness. For me Thibaud is the culmination point of the modern French school. He combines its most salient points, as exquisite finish of technic, smooth polished bowing, charm, suavity of style and an abhorrence of scratching and false intonation, with the broader qualities of the Belgian school and with a touch of German depth.

Thibaud is a thorough musician. He is, moreover, magnetic, inspiring, and it is little wonder he roused his audience here each time to a high pitch of enthusiasm.

Besides playing six concertos, Thibaud took part in two chamber music concerts, assisted by his brother, Joseph Thibaud (pianist), and André Hekking (cellist), the nephew of Anton Hekking, the famous cellist. Joseph Thibaud and André Hekking also gave a concert together with the Philharmonic Orchestra, in which they both had great success. The pianist Thibaud is a refined and very musical performer. Though not the equal of his brother, he is satisfying both in solo and chamber music. André Hekking made a big hit. He is now called here not "der André Hekking" but "der Andere Hekking." No better compliment could be paid him than to compare him to Anton Hekking. He has not that artist's tone and maturity but he resembles him.

Alfred Wittenberg gave a very successful concert, playing among other things the Joachim "Hungarian" Concerto. Joachim was present, and was much pleased with the playing of his uninspired, difficult work. Wittenberg is a gifted young man. He simply "devours" the most difficult compositions at sight; he is an excellent performer of chamber music, as he has often proved in the Hekking Trio, and he feels perfectly at home when playing a great concerto with a big audience in front and a big orchestra back of him. He can also sit down to the piano and accompany a concerto at sight. His technic on the violin is equal to anything in violin literature. His tone and style are a trifle too academic yet, but this may disappear if he shakes the dust of the Hochschule off his feet.

A violinist whom I did not hear, but who scored a great success was Julien Capet, of Bordeaux. Some of the critics rank him with the greatest living violinists.

Jean Gérard gave a concert at the Philharmonic with the Philharmonic Orchestra, which proved a triumph for him. He played the Haydn and Saint-Saëns' concertos and a new piece for 'cello and orchestra called "Symphonic Variations," by one Boellmann. It is an effective work for 'cello. It gives the soloist an opportunity to shine, although at times the orchestra has a little too much to say. It is a good addition to the meagre 'cello literature. Gérard played it beautifully, with finished technic, with a singing, though small tone, and with warmth. In fact it was the Boellmann work that saved the day for Gérard, for in the Saint-Saëns and Haydn concertos he was disappointing. He played three small encore pieces with exquisite finish. He has not the breadth, the mature style, the reife Genialität of Anton Hekking, nor the extraordinary left hand dexterity of Julius Klengel, but he is a remarkably gifted young man.

Two young talented American pianists, who played to Leschetizky when here lately, are Louis Sampson, of New York, and Charles P. Laufman, of Cleveland. Leschetizky was pleased with their playing, and gave both much encouragement. They have both finished here with Xaver Scharwenka. Sampson is now going to Vienna to Leschetizky and Laufman to Paris to Risler or Pugno.

ARTHUR M. ABELL.

ELECTRIC CONDUCTORS.

For an American wishes to know how often he and his fellow countrymen use the words "reckon," "guess" and "calculate" he must go for information to the English comic papers. If he wishes to know what are the last American inventions let him turn to the pages of serious French journals. The last American invention is, according to the lively Gaul, in the domain of music. A music loving engineer was painfully impressed with the difficulties an orchestral conductor had to surmount, and the little attention paid to his indications by the artists whom he was supposed to control. We do not even for a moment venture to guess who was the distressed conductor that aroused his pity, but whoever he might have been the inventor rushed to his aid. He has invented an electrical apparatus, managed by three buttons placed on the conductor's desk, from which wires run to each of the artists. By this he can regulate automatically and mathematically the orchestral nuances. If a passage is marked "piano" the conductor presses button No. 3, and at once any artist playing too "forte" receives an electric shock produced by the excess of vibrations caused by his forte playing. A similar arrangement makes the victim play "fortissimo," and the third button reduces him back to "mezzo forte."

This ingenious and labor saving device is, we are assured, already in use in many American orchestras. How thankful we shall be when it is generally adopted. But our French friends call attention to one serious danger, namely, the possibility of "electrocuting" the artists. Suppose the conductor loses his temper when the nuances are not properly rendered, and instead of tearing his hair, or swinging his baton wildly, begins to push the three buttons at random, and ends by slaying all his musicians one by one. Luckily for Pietro Mascagni the machine had not been installed in our Metropolitan Opera House when he was there. But the happy days will come when we have Marconi's wireless system in every orchestra.

William Harper With Kaltenborn.

WILLIAM HARPER, the well known basso, who sang so successfully with Kaltenborn's Orchestra last Sunday evening in Carnegie Hall, has been engaged for the Sunday evenings of January 18 and 25 for the same concerts. The evening of the 25th will be Wagner night, and Mr. Harper will sing Wotan's "Abschied" from "Die Walküre."

First American Appearance of Mme. Roger-Miclos.

MADAME ROGER-MICLOS, the French pianist, will make her American début Tuesday evening, February 3, at the Waldorf-Astoria, with a large orchestra conducted by Walter Damrosch. A cable has been received by L. M. Ruben announcing that Madame Roger-Miclos will sail for this country on La Savoie, January 10.

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THE MODERN ORCHESTRA.

(SPECIAL TO THE MUSICAL COURIER.)

LONDON, DECEMBER 20, 1902.

CHE abrupt advent of Richard Strauss and his music in this country cannot be expected to produce the slightest effect upon what Sir Hubert Parry, Sir Alexander Mackenzie, Sir Charles Stanford, and the rest of the Academie, knighted and unknighthed, doubtless call their minds. That is well. One shudders to think what things—what unholy, crawling, slimy, creeping things—might come forth should these gentlemen be taken with the notion of writing their *Heldenleben*! I see the program: First struggles of the virtuous youth to gain a scholarship—defeat, then ultimately victory; vain endeavors to write a fugue—quotations from "The Rose of Sharon," or "Eden," or a certain "Magnificat," would serve; attempts to write passably for the orchestra—see Parry's manuscript symphony in E, once played by Richter; determination to pass an examination and take a degree—failure, then success; first professorship and the sweet elusive vision of a house, with many servants, in Kensington or St. John's Wood; great competition for principalship of music school—paean of victory; oratorio produced at provincial festival; knighthood—hero's theme blared out on all the brass obtainable. There is a magnificent program, or least one which might be expected to appeal to the academic mind.

Happily no such thing is likely to be accomplished. Doubtless our wise ones are too busy with their oratorios and cantatas and in the congenial labor of pointing out Strauss' errors to the youth under their care. It is a great thing to be occupied so: a great thing, that is, for music in England. For low as music in England has fallen since the days when we supplied the whole continent of Europe with its finest musicians, since Purcell's day, if our academics had enough time it is possible we might sink still deeper. Or rather, if it is impossible for a nation to sink deeper, there would be even less chance than there is at present of our ever rising. But a merciful Providence has ordained that the academics shall not have the time to do all they fain would do; those houses in St. John's Wood—favorite domain not only of academics, but also of theosophists and cocottes—and in Kensington must be kept up; and the precious hours that might be devoted to the production of bad music are given up to humbler and, on the whole, less harmful tasks. Less harmful, for the budding mind is influenced less by what a man says than by what he does; a wretched oratorio which is successful with the public is far more potent for evil than any number of lessons in counterpoint or harmony or—Heaven help us!—composition. And for that very reason while the academics will remain untouched by Strauss, Strauss is precisely the man who may be expected to exert the greatest power upon the students of this generation. Just as twenty years ago Gounod's "Redemption" served as the seed which sent forth an immense number of oratorios, dramatic and other, supposed to be written in the modern spirit, so now, after the "*Heldenleben*" has made a hit, we are sure to have a noble crop of imitations. And just as the imitations of the "*Redemption*" showed all the defects and not one of the few virtues of that ignoble work and perished miserably, so now—

That the imitations of Strauss' "*Heldenleben*" will perish miserably goes without saying; it goes without saying that most of them will be still born. Few, if any, of them will be worth playing, and the few that are worth playing will not be played because of the melancholy fact that we have not in England an orchestra on which to play them. Inevitably all the Strauss imitators will begin with imitating the most obvious feature of Strauss' scores; that is their complexity. It is not at all difficult to write an intricate score; the difficulty is either to write a simple one or one in which the intricacy really counts for something, means something, is necessary. But an intricate, elaborate score demands a large orchestra, an orchestra containing, as well as a large number of players, a large number of different kinds of instruments. Such an orchestra is not, I say, obtainable—not even in London ordinarily; in the provinces, never. When the "*Heldenleben*" was given here the other day Mr. Newman had to call in a lot of extra players, and even then the band was not nearly big enough. As soon as the strings were divided they seemed to disappear nearly altogether. Twice the number would not have been too many. There is not the faintest possibility of any of our young men getting such a band to experiment upon. If they insist on writing for three flutes, three oboes, three clarinets, three bassoons and a double bassoon, eight trumpets and every battery of the orchestra on the same scale, they will, if their masterpieces are given at all, have to reconcile themselves to hearing each group of three represented by two, the eight trumpets by three, and so on. We are accustomed to such things in England. It was not until 1896 that the full group of tubas was heard at Covent Garden in "*Die Walküre*." Our conductors, whatever they cannot do, can at least fake, and we in our humble places in the auditorium, if we cannot listen rightly, can at least fake with our ears and imagine we hear what in very truth we hear not. Richter, in the palmy days of his concerts in St. James' Hall—which is to say the days when there were no other orchestral concerts to be had—used to do things which would set all Germany laughing; the first act of "*Die Walküre*" and the "*Götterdämmerung*" funeral march without tubas, the—but enough of this digression. At this time of day it need not be painfully demonstrated that we have not a complete modern orchestra. We have bands sufficiently large for Beethoven, Mozart, and even for much of Wagner; we have nothing for Strauss, nor for our own great genius when the redeemer shall come to Zion. Scores on the huge Strauss scale may be written, will be written; they cannot be played.

This is bad enough, but it is not the main evil. Whether a man's works are played as fast as they are written does not matter so much after all. What I mainly want to ask is this: If a composer never hears the instrument he wishes to write for, how the deuce is he going to learn to write for it? A fiddler can write music which sounds effective on the fiddle, a pianist music that sounds effective on the piano; and it is a commonplace that your fiddler no more writes effectively for the piano than does your pianist for the fiddle. And if this is the case with single, comparatively simple instruments, how great is the difficulty to write for such a complex machine as the modern orchestra if you have not played on it or at any rate heard it! No more absurd idea could be than that it is sufficient to have read a text book, know the difference between a flute and a trombone and have read a few scores. Schumann tried the text book dodge half a century ago, and we know how he came to grief in his first

symphony. Berlioz was wiser when he counseled beginners, after learning the elements, to read their scores, trying to imagine the different effects, and then afterward to test their imaginings by hearing the scores actually played. So far as the orchestras of Beethoven, Brahms and even Wagner are concerned that can be done in London—and I daresay in New York—and a fair degree of certainty attained; it cannot be done with the orchestra of Richard Strauss. Strauss did not learn from the text books—and for that matter neither did Wagner nor Beethoven. He lived in orchestras from his boyhood; before he himself played on the orchestra, before he was a conductor, at least he stood by and heard some of the greatest players in the world. When he sat down to write "*Till Eulenspiegel*" or "*Zarathustra*" or "*Heldenleben*" he knew what every instrument could do and what every combination of instruments would sound like. Or at any rate he knew what every existing combination sounded like, and could proceed to the invention of new ones with absolute certainty, confidence. How in the name of all that is wonderful in romance or history English composers can expect to gain this mastery is a mystery beyond my comprehension. I do not attach so much importance to the playing on the orchestra as to the constant hearing of it. Certainly by conducting one must learn quicker, but by listening to the most complicated scores, after knowing them by heart, the same knowledge may be attained in time.

In England, then, we cannot listen. Instead, we have our textbooks and our professors. It is not too much to say that for all practical purposes the textbooks are useless while the teaching of the professors is ridiculous. The textbooks used here are Prout's, Corder's and—occasionally—Gévaert's. Of these, of course, the last is by a very long way the best—it is the most complete, and tells all that one must know before beginning to learn how to write for the orchestra. For that purpose Prout's is also good, though some of his remarks on orchestral combinations are eminently calculated to mislead. Most misleading of all, a thoroughly bad book, is Corder's. I remember that when it was issued I headed my review of it (in the Saturday Review), "The Complete Art of Writing Badly for the Orchestra." Mr. Corder's qualifications for writing at all on the subject are revealed in his own compositions, and also by a remark he makes in this very book. He says composers first think their music as piano music—or words to that effect; anyhow he meant music that could be written on two staves—and afterward score it! No more arrant nonsense was ever talked. Perhaps Mr. Corder composes in this fashion; judging from what I have heard of his compositions it seems extremely probable. But that method is just the one that is not adopted, and never could be adopted, by a genuine orchestral composer. You might as well say a composer for the organ first thinks his music as piano music and afterward arranges it for the organ. A composer for the orchestra must think, must imagine and shape his music from the beginning in terms of the orchestra; every note must come to him as played on some instrument or group of instruments. However, Mr. Corder is regarded in some quarters—teaching and examining quarters—as an authority; his book is used and he himself teaches. There are others worse, very much worse, than he.

In England one can learn the elements of the business, and that is all. The professors fail just where they ought to be of real use, at the point where the student having

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mastered the elements ought to be persuaded, urged, compelled, to compose and orchestrate simultaneously as all the professionals from Monteverde to Richard Strauss have done. It may be said that a heaven sent genius would need no urging, persuading nor compelling; but here everything is so backward, the atmosphere and all the influences are so adverse to the development of even the genius from the highest spheres, that good advice is needed more than good teaching. When everyone is taking the wrong road, vociferating noisily that it is the right one, it is hard to break away from the crowd. The best advice that can be given the budding composer is to quit the country and live abroad until he has learned his trade.

For on the Continent one can hear the full size modern orchestra, and every day; one can live with it and grow familiar with its every resource. One can live also with the most advanced styles and forms of composition; can, if he has it in him, master every known mode of expression. So far as opportunities are concerned, I speak from experience. I know, for instance, how little can be learned in England—where are neither good orchestras, good teachers, nor any opera worthy the name—of orchestration and of opera; I know how much can be learned in France and in Germany. My fellow musical critics, after spending a tedious summer holiday in "doing" the provincial musical festivals, where they hear the old, old oratorios and new oratorios born more aged than the old, amuse themselves by scoffing at me who, though musical critic of the principal English weekly, yet spend half my year abroad. I think I spend my time more judiciously than they do. I hear all that is new. I constantly hear large and sufficiently competent orchestras, night by night I grow more familiar with every device of operatic art; they have no chance to learn anything they did not know ten years or more ago. An Englishman who wants to know his job must go abroad and stay as long as possible. JOHN F. RUNCIMAN.

Arthur Hughes Making a Tour.

A RTHUR GRIFFITH HUGHES, the young baritone, began his winter tour in Boston with a successful concert, Tuesday evening, December 30. January 2 he gave his second song recital at Troy, and January 4 he sang at the Popular Sunday Concert in Cleveland. His other January dates include Akron, Ohio, January 6; Schubert recital; Akron, in grand concert, January 7; song recital in Cleveland, January 8; song recital at Barberton, January 9; song recital, Elyria, Ohio, January 10; concert in Pittsburgh, January 11; concert in Buffalo, January 12; Schubert-Schumann recital at Binghamton, January 13; at Miller organ recital, New York, January 15; concert at Utica, January 17; song recital Scranton, January 23; song recital Newark, N. J., January 27; Bender's organ recital in Stamford, Conn., January 29. February 17 Mr. Hughes will give a recital in New York. February 27 he will sing at the Wirtz lecture recital, and his bookings for March include a recital in Newburgh, N. Y.

New Saratoga Opera House.

A NEW opera house, to cost between \$80,000 and \$100,000, will be erected in Saratoga early next spring. It is to occupy the east section of the Arcade property. The prime movers in the undertaking are Abe Daniel and Joseph Reilly, of New York.

Mrs. Fine's Engagements.

A MONG the recent engagements made for Mrs. Beatrice Fine were seven concerts at Wanamaker's, a concert on Christmas Eve by the Harmonie Club, of New York, and a special Christmas service at Summit, N. J.

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OPERA SINGERS AND THEIR CONTRACTS.

CO relieve the usual dullness of its regular musical columns the New York Sun occasionally prints interesting articles on the practical phases of musical conditions in New York. The reporter who receives these assignments is a bright young man, gifted with clear vision and a trenchant pen. He does not write criticisms but he garners facts. He should be allowed to wield the blue pencil over the writings of the regular critic on the Sun.

Our practical young friend recently contributed two columns of gossip about Grau's opera singers and their contracts. These contracts prove how nearly right is THE MUSICAL COURIER when it asserts that operatic conditions here are regulated and governed by the high priced vocal "stars" of the Metropolitan Opera House. These persons are the real dictators, and they warble the tune to which everyone else must dance.

"Such singers," says the Sun reporter, "as Mesdames Sembrich, Eames, Nordica, Gadski, Ternina, Calvé and others of their rank, are engaged 'by the representation,' as it is called, and receive a fixed sum for every appearance. It is the same with such male singers as Jean de Reszké, Ernest van Dyck, Albert Alvarez, Emilio de Marchi, Albert Saleza, George Anthes, Edouard de Reszké, Anton van Rooy and the other high priced men."

"As these singers receive a fixed sum for each representation, it is their object to make as many appearances a season as possible, although they are, of course, able to sing only a few times a month. Most of them demand two appearances a week, making eight a month. Some men have such a reputation for making good contracts that they receive large sums from the singers who employ them. One agent in Vienna once made a contract for a tenor at the Metropolitan which caused his associates to blush for shame whenever they heard it mentioned. This particular tenor, who had not been in good vocal health for several years, was to come to the Metropolitan for the first time. Mr. Grau did not know whether or not he would live here up to his great Continental reputation. But it was worth while running the risk, so he was engaged for two years.

"In addition to his long list of appearances, which approached sixty, the maximum at the Metropolitan, he had one term in his contract which assured to him, in case he had been announced for one week on the programs and could not sing on account of illness, one-third of the large amount that was paid to him if he did sing. Whenever the other singers heard of this they would gnash their teeth. Of course, if Mr. Grau had not needed this particular singer very much, he would have shown the door to him, his agent and his contract. The singer came back afterward without any such clause in his contract and was glad of the opportunity. All the agents in the world could not have succeeded in making for him then any contract but the kind that the manager of the Metropolitan proposed.

"Other eccentricities of the artistic nature show themselves in the operatic contract. One prima donna struggled in vain a few seasons ago for an increase in salary and the privilege of appearing on every first night when the company started its long tour through the country. She did not get the increase of salary, but the director gave her the privilege of singing at all the first performances. The great advantage of the arrangement to her was, of course, the satisfaction of knowing that even the cities which could not support a short season of opera might be able to turn out one large audience.

"One tried to get the management to put into her con-

tract that she should sing a certain number of times every year with Jean de Reszké, who was certain to draw a large audience whatever opera he appeared in. This was, of course, not allowed. It would certainly have caused trouble, as most of the sopranos were struggling for the same privilege. Another condition which used to be inserted in contracts has not been allowed for several seasons and never will again, as the direction at the Metropolitan is too enlightened nowadays for such a relic of the operatic dark ages. One soprano was allowed to have the exclusive right to the roles in the Gounod operas. Without her permission no other soprano could sing Juliette and Marguerite.

"On one occasion an audience was gathered to hear 'Les Huguenots' in Boston, and it was learned at the last moment that Jean de Reszké could not appear. Rather than dismiss the audience, Mr. Grau turned to one of the tenors, engaged by the month, who had already sung his allotted number of times. This singer was quite willing to appear, but he wanted \$1,000—about four times as much as he usually received. And he got it. There was nobody else for the part, and the audience represented a number of thousands very much needed in that particular Boston engagement.

"The most difficult problem the manager has to deal with is the question of appearances. The singers all want too many. The largest number ever guaranteed to any singer here is sixty and very few have had so many. It is said that a prima donna who is customarily in the New York company stayed in Paris this year because the management wanted to reduce her usual number of appearances one-half. But this was denied.

"A prima donna at the Metropolitan who for the last five years has steadily refused to learn a certain role in French has sung it for years in Italian. She is to sing it in that tongue again this year, although the management has begged her to learn it in French. It is only in such cases that singers are likely to refuse to undertake the roles that the manager asks. These are only some of the things thought of by the makers of contracts. Their usual purpose is to protect the artist against the manager."

It seems after perusing the Sun article that a contract or two protecting the manager against the singer would be very much more to the purpose.

One for Mr. Ashton.

To The Musical Courier:

A S I am neither a Russian nor an Englishwoman, I feel justified in protesting against the adverse criticisms expressed by Algernon Ashton and H. St. George relative to Tschaikowsky. Undoubtedly Mr. Ashton is a musician of thorough theoretical knowledge, but he brands himself an unmistakable pedant in refusing to acknowledge Tschaikowsky's undisputed genius. If Mr. Ashton were not a composer we might content ourselves with extending our sympathies to him for his loss of the deep happiness which is accorded to such of us who love the great Russian's creations. The fact that Mr. Ashton is himself a composer of symphonies, &c., speaks more forcibly than any arguments of mine as to the causes that prompt his scornful opinion of one of the world's brightest musical lights.

CLARA A. KORN,

East Orange, N. J.

The Severn "At Homes."

M R. AND MRS. EDMUND SEVERN will be assisted at their next "at home," Tuesday afternoon, January 13, by Mrs. Beatrice Fine and Mrs. Rollie Borden Low, both sopranos. The Severns receive the second and fourth Tuesdays at their residence studio, 131 West Fifty-sixth street.



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GREGORY HAST'S RETURN.

GREGORY HAST, the distinguished English tenor, accompanied by Mrs. Hast, a pianist of ability, arrived at this port on the Tugtonic last Thursday. The voyage across the Atlantic was smooth and devoid of untoward incidents. Mr. and Mrs. Hast have taken apartments at the Grenoble, which will be their home during their stay in New York.

Mr. Hast has made three tours through England within the last few months. With Patti he visited all the large cities and shared the honors with the still great diva. Mr. Hast says that Patti, on this late tour, sang as well as she ever sang and aroused unbounded enthusiasm.

Mr. Hast won a brilliant success in all the concerts in which he appeared. He sang every night for ten consecutive weeks. The newspapers gave him as fine notices as any singer ever received in England. He drew large audiences everywhere.

Under the direction of Loudon G. Charlton, Mr. Hast will fill a large number of engagements in all parts of the United States. His season will not close until far into April.

Mr. Hast will open his American tour tomorrow night in Utica. He will make an early appearance at one of the Bagby concerts in the Waldorf-Astoria. Last season he sang twice in these concerts and his success was unequivocal.

Mr. Hast has added a number of songs to his already large repertory. Some of these are novelties which never have been heard in America. Mr. Hast can sing in English, German, Italian and French.

"I am really glad to return to the States," said Mr. Hast, "for I remember with unfeigned pleasure my visit here last year. I feel confident that I shall repeat my former successes, and my expectation is a very fine season. Fortunately I have committed my fortunes into capable and honest hands. I esteem Mr. Charlton very highly as a manager."

MADAME SCHUMANN-HEINK.

MADAME SCHUMANN-HEINK'S triumph in Buffalo, where she sang December 29 at Convention Hall, is best told by the following extracts taken from the Buffalo papers:

Madame Schumann-Heink has a reputation too well established to require any praise for her work yesterday. She is possessed of a great personal magnetism, and from her entrance on the stage she had the audience with her. Her great voice filled the immense hall, and even her pianissimo tones possessed that carrying quality which rendered them delightfully audible in the rear of the hall.

Her first number yesterday afternoon was a recitative and aria, "Vitellia," from "Titus," by Mozart. The selection, especially in the aria, served to show the wonderful range of her voice, from the deep, rich tones of the contralto to the high, birdlike soprano note. This number was well received, but was not by any means the favorite selection. As an encore she sang a Bolero, by Arditi. The contrast in the numbers was very delightful, from the rather deep recitative to the light Bolero, with its flavor of Spanish gayety. In both numbers, so different, her voice was beautifully rich and full. Her second appearance on the program was in an a, b and c, "Liebestrau," by Brahms; "Der Himmel im Thal," by Marschner, and "Frühlingslied," by Becker.

The Brahms number was delightfully melodic, bringing out the beauty and sympathetic quality of tone in which the singer's voice excels. The Marschner selection was equally as pleasing, and the "Frühlingslied" was light and pretty, as its name would suggest. In this number the wonderful compass of the singer's voice was shown to great advantage, the deep chest notes being especially resonant, while her high tones were clear and birdlike. To insist on encore she sang a selection from "Lucretia Borgia," by Donizetti, full of dash and very dramatic in character. Madame Schumann-Heink was thoroughly enjoyable, and the work of the orchestra in accompanying her in the first two numbers is deserving of praise.—Buffalo Courier, December 29, 1902.

Madame Schumann-Heink was heard in five regular numbers. She graciously responded to repeated encores and sang twice more. Her

wonderful voice, which has a range greater than any other living singer, was a revelation to those who heard it for the first time and a delight to those of her admirers who have listened to her wonderful vocalization in the past. Her voice has so much compass, is so full, pure and at all times true, that the music is celestial in quality. Madame Heink's methods are so free from the affectations of lesser artists that her style is of itself a delight to the eye. Her first number was a recitative and aria, "Vitellia," by Mozart, from "Titus." It was magnificently sung. As an encore she favored the audience with a Bolero by Arditi. It was in this piece of superb vocalization that the height of extreme brilliancy was reached.

On her second appearance Madame Schumann-Heink rendered three pieces, "Liebestrau" by Brahms; "Der Himmel im Thal," by Marschner, and "Frühlingslied," by Becker. As an encore Madame Heink gave a selection from "Lucretia Borgia." It was magnificent. The great contralto was in excellent form and her glorious voice seemed more luscious and rich than when she last sang here. The sensuous beauty of her tone, which is ever vibrating, sonorous appeal to the heart, its splendid expanse, her wonderful control of it, so that at one moment it resembles an organ diapason and the next it is the nightingale's trill, and above all, her dramatic intensity—these qualities were all present in her singing yesterday, and the listeners sat spellbound under the charm of her rare art. * * *

—Buffalo Express.

Yesterday afternoon an audience that nearly filled Convention Hall to the doors greeted Madame Schumann-Heink as the soloist of the twenty-second Pop concert. The great singer was as charmingly gracious as ever and responded to repeated encores with a ready willingness. With orchestral accompaniment she sang her first number, the recitative and aria from Mozart's opera "Titus," and responded with a Bolero by Arditi. The contrast in the numbers showed to great advantage the marvelous range of the singer's voice. In the second part of the program Schumann-Heink was heard in a group of three songs, Brahms' "Liebestrau"; "Der Himmel im Thal," by Marschner, and Becker's "Spring Song." As an encore she sang the "Drinking Song" from "Lucretia Borgia," a number always demanded whenever this singer appears. The large audience yesterday afternoon proved the great admiration Buffalo music lovers have for this greatest of all contraltos.—Buffalo Times.

Madame Schumann-Heink delighted one of the largest audiences of the season at the twenty-second "Pop" concert given at Convention Hall yesterday afternoon. The great German artist evidently appreciated the hearty reception accorded her, and was in her most gracious mood in responding to enthusiastic recalls. Her first selection was a recitative and air from Mozart's little known opera, "Titus," in which all the capabilities of her superb voice were well displayed. On her second appearance she gave three charming German songs with admirable sweetness and that varied expression for which she is noted. For an encore she sang the "Drinking Song" from "Lucretia Borgia."—Buffalo Commercial.

Winifred Titus' Recital.

AT her first song recital in Mendelssohn Hall, next Wednesday afternoon, Miss Winifred Titus will be assisted by Mlle. Flavie van den Hende, cellist, and Victor Harris at the piano.

The order of her program will be:

Pur d'esti.....	Lotti
Aria from La Serva Padrona.....	Pergolesi
Chanson du Papillon.....	Campa
Aria, Deh, vieni non tardar (Nozze di Figaro).....	Mozart
Aria, Il dolce suono (Lucia).....	Donizetti
Miss Winifred Titus.	
'Cello solo, Concerto in A minor.....	Servais
Mlle. Flavie van den Hende.	
Air from Joshua.....	Handel
Jasminenstrau.....	Popper
Frühlingsnacht.....	Schuman
Die böse Farbe.....	Schumann
Miss Titus.	Schubert
'Cello solo—	
Andante Concerto, D minor.....	Goltermann
Harlequin (Scene de Carnaval).....	Popper
Mlle. Flavie van den Hende.	
Pastorale.....	Bizet
Chanson, from Caid.....	A. Thomas
The Danza.....	Chadwick
Miss Titus.	

A Bargain.

JAMES B. HAGGIN bought from the estate of Heber R. Bishop the ownership of Box 34 at the Metropolitan Opera House. The price paid was about \$80,000.

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THE GRAU OPERA.

MONDAY EVENING.

"IL BARBIERE DI SIVIGLIA."

(In Italian.)

Rosina.....	Madame Sembrich
Bertha.....	Miss Bauermeister
Conte d'Almaviva.....	Mr. Salignac
Figaro.....	Mr. Campanari
Basilio.....	Edouard de Reszke
Bartolo.....	Mr. Gilibert
Sergente.....	Mr. Vanni
Florelio.....	Mr. Bégué

Conductor: Mancinelli.

WEDNESDAY EVENING.

"TOSCA."

(In Italian.)

Floria Tosca.....	Mme. Emma Eames
Un Pastore.....	Miss Carrie Bridewell
Mario Cavaradossi.....	Mr. de Marchi
Il Barone Scarpia.....	Mr. Scotti
Cesare Angelotti.....	Mr. Dufriche
Il Sagrestano.....	Mr. Gilibert
Spoleta.....	Mr. Bars
Scarlino.....	Mr. Bégué
Un Cacciere.....	Mr. Cernusco

Conductor: Mancinelli.

FRIDAY EVENING.

"LES HUGUENOTS."

(In French.)

Valentine.....	Madame Gadski
Urbain.....	Mme. Fritz Scheff
ière Dame d'Honneur.....	Miss Bauermeister
ame Dame d'Honneur.....	Madame van Cauteren
Marguerite de Valois.....	Madame Sembrich
Raoul de Nangis.....	Mr. Alvarez
Marcel.....	Edouard de Reszke
Le Comte de Saint Bris.....	Mr. Journet
Le Comte de Nevers.....	Mr. Scotti
Soldat Huguenot.....	Jacques Bars
De Tavannes.....	Mr. Reiss
De Retz.....	Mr. Bégué
Maurevert.....	Mr. Dufriche
De Cossé.....	Mr. Vanni

Conductor: Flon.

SATURDAY AFTERNOON.

"TRISTAN UND ISOLDE."

(In German.)

Isolde.....	Madame Nordica
Brangaene.....	Madame Schumann-Heink
Tristan.....	Mr. Anthes
Kurwenal.....	Mr. Bispham
König Marke.....	Mr. Blass
Melot.....	Mr. Muhlmann
Ein Hirt.....	Mr. Reiss
Ein Steuermann.....	Jacques Bars
Stimme des Seemans.....	Conductor: Hertz.

MONDAY EVENING.

DONIZETTI'S "LA FILLE DU REGIMENT."

(In French.)

Marie.....	Madame Sembrich
La Marquise de Berkenfield.....	Madame van Cauteren
Tonio.....	Mr. Salignac
Sulpice.....	Mr. Gilibert
Hortensius.....	Mr. Dufriche
Un Caporal.....	Mr. Bégué

"PAGLIACCI."

(In Italian.)

Nedda.....	Mme. Fritz Scheff
Canio.....	Mr. Alvarez
	(His first appearance in this role.)
Tonio.....	Mr. Scotti
Peppé.....	Mr. Reiss
Silvio.....	Mr. Declery

Conductor: Flon.

Rapid Transit Opera.

ON New Year's Eve "Tosca" was performed at the Metropolitan Opera House. In order to allow the audience to celebrate the New Year outside, Madame Eames hurried through her part so as to finish before midnight. There was no complaint from the listeners.



SHERMAN, CLAY & CO.'S,
SAN FRANCISCO, December 29, 1902.

HIS has been a dull week in so far as the ordinary run of musical functions goes, the only music of any importance being in the churches, unless one except the Italian band under the management of W. H. Kinross, that gains a popularity every week that it plays to the San Francisco public. There have been nights of Italian opera, a Verdi night, an Elks night and what not, all well attended and more popular if anything than when it played to us before under Creatore's direction.



The Eileen McCabe concert is a thing of the past, and be it said this fifteen year old pupil of Noah Brandt, the violinist, has won laurels for herself on account of the very scholarly manner of her playing. She has been well and carefully taught, has the gift of absolute pitch, and altogether is a child of sufficient talent to make the severest critics predict a brilliant future for her. The concert was a success from every point of view, and Brandt, the violinist, is being congratulated upon the success of his prodigy.



It appears that Paul Steindorff is to give a series of "Novelty Concerts" in which symphony is not to be included. Mr. Steindorff has discovered his limitations, and shows his good common sense in not going beyond them. At the first of these concerts MacDowell is to be made the centre of attraction, when he will play his own Piano Concerto in D minor, with full orchestral accompaniment. MacDowell's advent has been anticipated with liveliest interest, and in his own concerts, under the management of Will Greenbaum, who has given us many good things musical this season, he will be most ably assisted by the favorite contralto, Mrs. M. E. Blanchard, who will sing some of MacDowell's own songs. The pianist composer is to appear before the Saturday Club, of Sacramento, on January 10, the Congregational Church having been secured to accommodate the large number of subscribers. The opening concert in 'Frisco embraces on its program numbers selected from Rameau, Grazioli, Mozart, Schubert, MacDowell, Grieg, Templeton Strong

and Loëilly. At the first Steindorff "Novelty" concert, which is to be MacDowell's afternoon, the program will consist of an overture, "Die Verkaufte Braut" (Smetana); Piano Concerto, No. 2 (MacDowell); Orchestral Suite, No. 2, "Indian" (MacDowell), and the "Kaiser March" (Wagner).



Under the direction of Mrs. Frank Bellhouse the Saturday Club, of Sacramento, gave an excellent program on the afternoon of December 20. There was in addition to the program of music a paper, "Biographical Sketch of MacDowell," read and compiled by Mrs. Frank Miller. For the rest the numbers were from mixed composers, and were performed by Mrs. L. C. Farrar, 'cello solo; song, Miss Eda Quire; violin, Miss Sue Pierson; piano (MacDowell), Miss Florine Wenzel; songs with violin obligato, by George Franz, Miss Charlotte C. A. Sheppstone; piano, Miss Maud Blue; song, E. H. Bair; song, Mrs. M. Wilbourn, and piano, Miss Lulu Yoerk.



The Junior Saturday Club, of Sacramento, held their regular meeting on Saturday, the 27th, when after a reading, "The Life of Mendelssohn," by Gertrude Miller, the following program was given:
 Selicia Theodore Laeks
 Venetian Love Song Hilda Engstrom Nevin
 Emma Newman.
 Gnomentanz Mengewein
 Edith Hammer.
 The Mill Rafael Joseffy
 Gesine Schaden.
 Valse Brillante Mila Landis Moszkowski
 MRS. A. WEDMORE JONES.

Dannreuther Quartet.

THE Dannreuther String Quartet announces its seventeenth season of three concerts of classical chamber music. They will take place in the chamber music room of Carnegie Hall on the evenings of January 27, February 24 and March 24. Assisting artists will be Mrs. Gustav Dannreuther, Miss Katharine Ruth Heyman and Howard Brockway.

DAVID BAXTER'S RECITAL.

L OUDON G. CHARLTON announces a song recital, by David Baxter, at Mendelssohn Hall Thursday evening, January 15.

This is Mr. Baxter's first visit to America. Born in Dundee he was educated at the university there, where he took a course of engineering. His talent and preference for an artistic career induced him to take up music seriously, and he went to London, where he studied three years at the Royal Academy of Music, distinguishing himself at the academy by becoming the bronze, silver and gold medalist, and by winning every prize for which he competed. Mr. Baxter continued his studies in Paris, and later in Berlin for three years with Georg Ferguson, the George Sweet of Germany.

Returning to London in the spring of 1901, he made his appearance in recital, and since then has sung at important concerts all over England and Scotland.

His voice, resonant and rich in quality, is flexible, mellow and powerful. His singing is characterized by refined temperament, sympathetic interpretation, musicianly art, and is wholly free from exaggeration.

From the little he has so far done in the city he will be well worth hearing, especially in songs of old Scotland.

At the recital next week Mr. Baxter will be heard in a program of classical German and English songs; also songs in both languages by modern composers and old Scotch ballads. Howard Brockway will be at the piano.

Inman-Schnitzler Recital.

M ISS ETHEL INMAN, pianist, and Isidor Schnitzler, violinist, will give a recital in Mendelssohn Hall, Thursday afternoon, January 15. Herbert Witherspoon, the basso, will assist them in the following program:

Piano, Kreisleriana, Nos. 1 and 2.....	Schumann
Violin, Airs Russes.....	Wieniawski
Songs—	
Gewitternacht	R. Franz
Einst verlor um eine Braune.....	C. Sinding
Piano—	
Ballade, D minor.....	Saar
Chanson d'Amour.....	Joseffy
Erl König.....	Schubert-Liszt
Piano and violin, Sonate, D major.....	Schumann
Songs—	
Had a Horse, Hungarian melody, arranged by.....	F. Korby
Absent	P. A. Tirindelli
The Pipes of Pan.....	E. Elgar
Violin—	
Barcarolle	Schnitzler
Valse Mazourka.....	Schnitzler
Piano, Rhapsodie, No. II.....	Liszt

New York Choir Positions.

A TTENTION is called to the advertisement in another column, addressed particularly to singers who have had limited opportunity to sing with others. There are many who have noble voices, sing solos admirably, but who fail in concerted singing; a way is pointed out whereby these may in a brief period become skillful in ensemble singing, at minimum expense.



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NEW ORLEANS.

NEW ORLEANS, January 2, 1903.

THE event of the week was the recital by Raoul Pugno and the reception on the Sunday preceding it, tendered him by Madame Samuel at her home in Baronne street. At the latter, between the hours of 2 and 4 p. m., were assembled about 150 guests to meet Mr. Pugno. It was purely a social event, and among those present were the following: Mesdames H. Preston, Connor, Brittain, Pench, Wogan, Woest, Dr. Roaldes, Dr. Ledbetter, Ben Bruce, Gibert, Misses Flotte and Swartz, Mr. and Mrs. Wehrmann, Mr. and Miss Stauffer, and Messrs. H. May, Farrar, Thorn and many others.

On Monday night several hundred people listened to this well known French pianist in this ponderous but intelligently interpreted program:

Andante and Finale from the Italian Concerto.....	Bach
Andante et Presto du Concerto, op. 9.....	Mozart
Phantasiestücke, op. 12.....	Schumann
Second Impromptu, F sharp minor.....	Chopin
Impromptu Posthume, C sharp minor, First Ballade.....	Chopin
Rondeau Brillante.....	Weber
Caprice, op. 16, La Fileuse.....	Mendelssohn
Conte Nocturne.....	Pugno
XIIIIth Rhapsodie	Liszt

Probably one of the best criticisms received here was the following in the Times-Democrat of December 30: "Raoul Pugno, massive, masterful, magnificent, last night dazzled a large assembly by his brilliant virtuosity. When the eminent French pianist came to New Orleans on a previous tour he was to the music lovers of the city merely a great name in the musical world, but on this, his second visit here, there was a warm personal regard and artistic admiration awaiting him from all the devotees of the clavier. There is something convincing in the powerful figure of the man, in the frankness and simplicity of his methods and the easy manner in which he establishes an entente cordiale with his audience. These are the effects of his personality; those of his art are quite different, since they separate the man from others by the marvelous skill of his execution, his unfailing grasp of musical rhythm, even through the wildest bursts of digital agility, and by his tremendous power, made possible by his almost gigantic stature."

Madame Samuel, who played second piano in the Mozart Concerto, accomplished quite a feat, having only received the manuscript copy of her part at 5 o'clock that evening.



No previous season has the cast of the French Opéra given such universal satisfaction as it has this year. Several former favorites have again returned, among them Mme. J. Foeder, M. Jerome, M. Duc and M. Bouxmann, the rest of the members being new to the New Orleans public.

The repertory for this week, commencing with the Sunday matinee, is "La Juive," "Lakmé," "Cendrillon," "Mignon," "Faust" and "Aida."

New Orleans is unique in many ways, one of which is that it is the only city in this country supporting a permanent opera company, and this of the very best. These artists come direct from Paris, each year bringing some changes in its personnel, but it is always composed of artists, and Orleanians are connoisseurs of this form of music, for it is bred in the bone.

The New Orleans Choral Symphony Society, with Ferdinand Dunkley as its director, has been put squarely on a business footing and it has commenced to assemble voices for the chorus.

The president of the organization is Prof. Brown Ayres, of Tulane University; vice president, Alfred LeBlanc; secretary, E. J. Ficken; treasurer, W. Grunewald; while the directors are Brown Ayres, Homer Dupuy, E. J. Ficken, W. Grunewald, Alfred LeBlanc, Charles McDowell, Miss Bettie Miles, Frederick Muller, Mrs. Robert Sharp, Miss Anita Socolo, Charles M. Whitney, Morgan Whitney.

For an organization of these proportions it was of course necessary to have it financially well supported, and the following public spirited citizens came promptly to the front: Dr. Edward A. Alderman, Prof. Brown Ayres, Mrs. Reuben C. Bush, the Rev. Julius Braunfeld, Henry Beer, Leigh Carroll, Abby DeAveritt, Ferdinand Dunkley, Mrs. U. Dunkley, Dr. Homer Dupuy, Prof. James H. Dillard, Dr. Nathan Eiseman, E. J. Ficken, F. H. C. Fry, Rev. Henry Wilder Foote, L. Grunewald Company, Harry T. Howard, Mrs. J. L. Harris, Mrs. M. L. Hart, Mrs. Frances E. Holliday, Otto Joachim, Alfred LeBlanc, Rev. I. L. Leucht, Mrs. Wesley Lawrence, Dr. B. V. B. Dixon, Mrs. Lucien Lyons, Miss Bettie B. Miles, Miss Linda Miles, Charles McDowell, Frederick Muller, Mrs. J. O. Nixon, George Medus, Mrs. W. J. O'Donnell, John Peter, John Preston, Miss May Randolph, Mrs. Robert Sharp, Mrs. Sloan, Miss Schrieber, Walter R. Stauffer, Miss Anita Socolo, M. J. Sanders, R. M. Walmsley, Gustaf Westeldt, Charles M. Whitney, Morgan Whitney, Gus K. Worms, Mrs. C. L. Wells, Prof. Ellsworth Woodward and Philip Werlein.

The climax to this year's work is expected to come with the several days' festival to be held in April or May. They expect to gather 200 voices, and propose to make the chorus worthy any similar organization in this country.

BERTHA HARWOOD.

Ruby Shotwell Piper.

THE St. Louis soprano, Ruby Shotwell Piper, who is under the management of Loudon G. Charlton, sang at the annual banquet of the Mississippi Society, at the Planters' Hotel, her songs being Chaminade's "Dream of an Hour," Tschaikowsky's "Pourquoi" and some Southern songs. The Scottish Society want her for their annual banquet and concert, but her visit to New York may prevent accepting. Mrs. Piper's concert at the Odeon was a grand musical success, serving to focus attention on her, and placing her at one bound in the forefront of Western singers.

Hallam to Dahm-Petersen.

M. R. HALLAM wrote to Mr. Dahm-Petersen anent his singing with his Mount Vernon society: "I was very much pleased with your work on December 20, and will make every effort to give you more work in the future; I write now to ask if you can come up December 27 and repeat 'The Story of Bethlehem' for me."

Mr. Dahm-Petersen went up-State last week to spend the holidays; he is obtaining a fine footing in the metropolis, commensurate with his merit.

HOCHMAN IN ST. LOUIS.

A RTHUR HOCHMAN is continuing his triumphal tour in the West. The following are some St. Louis criticisms:

His first number was the Theme and Variations from Tschaikowsky, and his rendition of the almost too ambitious opening was not particularly impressive. At first there was the impression of excellent technic, without feeling or warmth of any kind. Yet it was so clearly and accurately rendered that it won him a hearty round of applause. His Ballet Music from the opera "Alceste," by Saint-Saëns, was a more winning performance, but it was not until he rendered the Brahms "Melody" that he had thoroughly captivated the entire audience. His mannerisms, which are pleasing rather than otherwise, were particularly attractive in this number. His manipulation of the keys had the effect of one tying an intricate knot, the fingers deftly intertwining and passing and repassing each other throughout the number. Yet he was quite the master of his instrument, and merged the stronger passages into the echoing strain with infinite skill. The audience became all but breathless, and when the number was completed there was an instant and insistent call for its repetition.

Four selections from Chopin and "The Midsummer Night's Dream," by Liszt, completed the program.—Globe Democrat, December 29.

Hochman began his program with a Tschaikowsky number, whose difficulties and unmelodic theme were adaptable neither to the pianist's method nor to the instrument he was playing, with a result that the first impression was not a good one. Then came a bit of ballet music, with intricacies of fingering and delicacy of sentiment, completely upsetting the preliminary judgment of the newcomer and his piano. This pleasanter opinion grew even stronger when the young Russian played a Brahms melody and a barcarolle of his own, showing an appreciation of piano tenderness and a mastery of his fingers that evidenced abilities and gifts of the first rating. There was a touch of the spectacular in some of the things he did, but never was there a sacrifice of product to this end. His leaning on the piano to steady the completion of a left hand passage is not common among musicians, but so long as the result was a succession of tones of astonishing evenness and delicacy there was nothing lost by the bit of dressing. One got the impression from last night's program that Hochman is a captain of sentiment, a youth who might set matinees wild with his reading of whatever of soul there is to be found in piano music. But with the thunder and the lightnings and other earthly things one would fancy his temperamental weight a trifle light.—The Republic, December 29.

The young piano virtuoso Arthur Hochman made his first appearance before the public of St. Louis in yesterday's concert, and by his masterly playing made such an extraordinary impression that all who heard him wished he would appear often. The young virtuoso, now only twenty-two years old, did not surprise by his brilliant technic but by his interpretation, full of genius, of the creations of the masters, whose works formed his rich program. In the East he has attracted extraordinary attention, and those who foretold for him a brilliant virtuoso career were justified.—Westliche Post, December 29.

The Marius Song Recital.

M. ME. ALEXANDER MARIUS will sing the following French songs at her recital in Mendelssohn Hall, Monday afternoon, January 12, at 3 o'clock:

Le Poème de l'Amour et de la Mer.....	Ernest Chausson
Nell.....	A. Péribon
L'Hermite.....	A. Péribon
Chanson à Danse.....	A. Péribon
Le Charme.....	Ernest Chausson
Les Papillons.....	Ernest Chausson
Nuages, Chansons de Miarka.....	A. Georges
La Poussière, Chansons de Miarka.....	A. Georges
La Pluie, Chansons de Miarka.....	A. Georges
La Parole, Chansons de Miarka.....	A. Georges
(By request.)	
Les Mains.....	Massenet
Moussé.....	Massenet
En Sourdine (Chanson Grise).....	G. Fauré
Mandoline.....	C. Chaminade

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BOSTON, January 3, 1903.

EARLY in the season Mme. Edwards organized a class for the special study of operatic repertory, declamation, acting, deportment and the general technic of stage work, under the personal direction of Signor Vianesi, formerly musical conductor of Covent Garden opera, London, Grand Opéra in Paris, St. Petersburg and Metropolitan Opera House, New York city. The work has progressed well, and Mme. Edwards has invited a few friends to an informal studio presentation of operatic scenes given without stage costumes to be given at her studio on Friday, January 9. Mme. Edwards has three of the largest studios in Steinert Hall, in one of which is a stage. The rooms can be practically thrown into one, giving a large seating capacity. This performance is given, not for criticism, but to show what has been accomplished in a short time. The program is:

SCENE, CHORUS AND DUET FROM VERDI'S OPERA,

"AIDA."

Aida..... Miss Helene Wetmore
Amneris..... Miss Bernardine Parker
Chorus—Miss Cole, Miss Thayer, Miss Keane, Miss Field,
Miss Butler and Miss Wilson.THE GARDEN SCENE, FROM C. GOUNOD'S OPERA,
"FAUST."Marguerite..... Mrs. Frederic Martin
Siebel..... Miss Sigrid Olsen
Martha..... Miss Louise Ainsworth Drew
Faust..... Robert Hall
Mephistopheles..... Frederic MartinSELECTIONS FROM FIRST, SECOND AND FOURTH ACTS
OF PONCHIELLI'S OPERA, "LA GIOCONDA."Giocinda..... Miss Wetmore
Laura..... Miss Edith Elsbree
La Cicca..... Mrs. Drew
Enzo..... Mr. Hall
Barnaba..... Mr. Martin
Alvise..... Mr. Martin

The song recital arranged by Miss Marie L. Everett for three of her pupils, Miss Anna Metzger, Miss Marion Smith and Mrs. Salomé Thomas Cade, which was given at Steinert Hall on Tuesday evening, was most successful in every way. One of the largest and most fashionable audiences of the season gave enthusiastic testimony of their enjoyment of the following program:

Terzett (Idomeneo)..... Mozart
XVIIth Century Canone, Scusi..... Martini
Mrs. Cade, Miss Metzger and Miss Smith.

L'amour est un enfant trompeur..... Old French

J'attends le soir..... Old French

Recitative, Les fleurs me paraissent plus belles..... Delibes

Strophes, Pourquoi (Lakmé)..... Delibes

Miss Smith.

Sea Poems—
Sea Slumber Song..... E. Elgar

In Haven (Capri)..... E. Elgar

Where Corals Lie..... E. Elgar

Miss Metzger.

The Soldier's Tired of War's Alarms (old English)..... Dr. Arne

Mrs. Cade.

Contes Mystiques—
Non credo..... Widor
Le rêve de Jesus..... Viardot
Miss Smith.

Toy Land..... C. Thomas
The Night Hath a Thousand Eyes..... C. Thomas

Ave Maria..... C. Thomas

Japanese Love Song (by request)..... C. Thomas

Chasing Butterflies..... C. Thomas

These songs will be sung by the composer,

Der Wanderer..... Schumann

Die Lotosblume..... Schubert

Scotch songs—
The Rowan Tree..... —
Jock o' Hazeldean..... —

Miss Metzger.

There Are Violets and Roses..... F. Norton

The Lark Now Leaves His Watery Nest..... H. Parker

Miss Smith.

Alfred de Voto was the accompanist.

Some extracts from the daily press follow:

Miss Metzger was suffering from a cold, but she was still able to show, like the other singers, the intelligent care which had been given to the placing of tone. Special attention seems to have been paid by Miss Everett to a light and gentle delivery of the highest tones, and a smooth, round and easy production of the lowest. Mrs. Cade's own songs have a spice of agreeable originality, and the more fanciful subjects are piquantly and humorously turned. Miss Smith sang sweetly, surely and in good form. Her French diction was clear and nice, and she needed but a little more enthusiasm and energy to carry what she did to a higher level of merit than that of simple student performance.—Herald, December 31.

One can commend the clear French and the delicacy of voice exhibited by Miss Smith, the flexibility of Mrs. Cade in Arne's brilliant music and the expressive interpretation of Elgar's beautiful Sea Songs by Miss Metzger.

It may be added, also, that Mrs. Cade appeared as composer in a set of songs that were at times very dainty and romantic. And there was a sufficiently developed accompaniment and a degree of melodic grace that promises much for this lady as a writer in the lyric forms.—Advertiser, December 31.

The arranger of this concert, a singing teacher of note, and the three singers were her pupils. The ladies last night are beyond a doubt excellent pupils, of whom their teacher may well feel proud, and showed they have evidently worked diligently and with intelligence.—Transcript, December 31.

Carl Faleten, director of the Faleten Pianoforte School, gave his third recital of the season in Huntington Chambers Hall, Wednesday evening, presenting the following well arranged and delightful program of standard piano works: Andante, F major, and Sonata, F minor, op. 57, Beethoven; "Giga con Variazioni," D minor, op. 91, No. 2, Raff; Prelude, G major, op. 28, No. 2, Nocturne, B major, op. 9, No. 3, and Valse, A flat major, op. 42, Chopin; "Hungarian Rhapsody," No. 2, C sharp minor, Liszt. A typical Faleten audience was present, including, besides the students of the Faleten school, several prominent professional people and many students from other musical institutions, who have come to regard these public recitals by Mr. Faleten as a part of their musical education which they

cannot afford to neglect. Boston has in Mr. Faleten a pianist who looks through and beyond all complications of form and technic, and sees his art with the single eye of the great artist. He never digresses for an instant to intrude any superficial effect either of technic or of interpretation. It is worth mentioning that Mr. Faleten has successfully combated the time honored custom of allowing an audience to punctuate a sonata or a suite with applause (and conversation) after each movement. He insists upon presenting a work of this kind as an artistic whole. The effect of this was never so gratifying as in the performance of the great "Sonata Appassionata." Mr. Faleten seems to be equally in his element in classical and in modern music, and his noble rendering of Beethoven and dazzling display of technic in Liszt were received with tumultuous applause.

Miss Gertrude Walker scored a great success at a musicale given by the Century Club at the Salem Theatre last Monday evening. A fashionable audience attended.

The first of a series of four concerts, or twentieth century musicales, was given at the Tuilleries Tuesday afternoon for the benefit of the Tyler Street Day Nursery. A fine program had been prepared by Daniel Kuntz. The series is under the management of Mrs. Benjamin E. Cole, Mrs. Thomas Mack, Mrs. W. B. Kehew and Mrs. Charles A. Brown. At the close of the program tea was served. The musicale on January 6 will be held at 2:30 p.m.

Louis C. Elson lectured in Lawrence on Wednesday evening on "The Songs and Legends of the Sea."

At her second recital, in Steinert Hall on the 17th ult., Madame Hopekirk will repeat the d'Indy and Debussy novelties recently played by her.

Miss Mary Münchhoff, soprano, will be assisted by Miss Laura Hawkins at her song recital in Steinert Hall on Tuesday afternoon, January 20.

At Miss Maud MacCarthy's violin recital in Steinert Hall on Monday afternoon, January 19, Félix Fox will

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be the assisting pianist. They will play Beethoven's Sonata in C minor, op. 30, No. 2. Max Zach will be Miss MacCarthy's accompanist.

An illustration of the infinite detail involved in the production of "Parsifal," to all of which Mr. Lang is giving personal supervision, are the bells for the Holy Grail music, which have been specially cast and recast until the most pure and perfect tone has been secured. The quality is said to be like pure silver.

The soloists in "Parsifal" when Mr. Lang gave it here eleven years ago were: Kundry, Frau Mielke; Parsifal, Dippel; Amfortas, Reichmann; Gurnemanz, Emil Fischer; Klingsor, Heinrich Meyn; a knight, Miss Lena Little; other parts, Mrs. Walker, Mrs. Tippett, Miss Franklin, Miss Hamlin, Miss Edmonds, Miss Whittier, Mr. Parker and Mr. Want.

At the performance on Tuesday Mme. Kirkby Lunn will sing the part of Kundry in "Parsifal." The other parts will be sung by Gerhauser, van Rooy, Blass and Mühlmann. Local singers who will fill the parts of esquires, knights and flower maidens are Mrs. Rice, Mrs. Kilduff, Mrs. Follett, Miss Gertrude Miller, Miss Knight, Miss van Kuren, Miss Griggs, Miss Hussey, Mr. Heinrich and Mr. Townsend. The various chorus parts will be sung by selected voices from the Cecilia.

On Monday, January 12, Fannie Edgar Thomas enters upon Series C of her lectures upon Paris and the States. This will include six lectures, as follows: "Shall American Young People Attempt Musical Careers?" "If So, Shall They Go to Paris to Prepare?" "Advantages and Disadvantages of Paris Study Life, Expense, Ways of Living, &c." "Why It Is That Foreign Students Do Not Acquire Correct French Pronunciation." "What May Be Done to Secure Correct Pronunciation of French Before Speaking or Singing It?" "Suggestions As to Securing Positions When Ready for Them." Mondays, January 12, 19, 26; February 2, 9, 16, at 4:30 p.m., Steinert Hall.

Miss Clara M. Drew, contralto, will give a recital in Huntington Chambers Hall, Tuesday evening, January 20. She will be assisted by Henry Eichheim, violinist, of the Symphony Orchestra, and Miss Louise Wood, accompanist.

The following municipal concerts have been arranged for next week: Tuesday, January 6, Sherwin School, Roxbury, soloists, Miss Marian E. Tanner, soprano, and Edwin Franklin, flutist; Thursday, January 8, East Boston High School, soloists, Miss Lora May Lampert, soprano, and George W. Stewart, trombone.

Mrs. John Lowell Gardner opened the music room of her Venetian palace Thursday evening, with a musical program given by fifty members of the Boston Symphony Orchestra, under the leadership of Mr. Gericke, and by a chorus trained by B. J. Lang. The singers included Mrs. Alice May Bates Rice, Miss Maud Reese Davis, Miss Jennie Kilduff, Mrs. Follett, Miss Lena Little, Miss Ada Campbell Hussey, Clarence B. Shirley, Arthur Beresford and L. B. Merrill.

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MISS ALICE ESTY.

AISS ALICE ESTY, the prima donna soprano, is to visit the United States—her native country—early this year. She made her début in England five years ago, making an immediate success, in consequence of which she was engaged for a Patti concert at the Royal Albert Hall, London; the Richter concerts, Crystal Palace concerts, London ballad concerts, &c. Afterward she was offered an engagement as prima donna of the Royal Carl Rosa Opera Company, and was also engaged as prima donna for two seasons of English opera at Covent Garden. During this period of her career Miss Esty devoted herself almost entirely to grand opera, singing with great success the leading roles in the Wagnerian operas, "Tannhäuser," "Lohengrin," "Flying Dutchman," "Die Walküre" and "Die Meistersinger," and in most of the favorite operas of Verdi, Gounod, Meyerbeer, Mozart, &c., including the role of Margaret in Berlioz's "Faust." Miss Esty was selected to create in English the part of Santuzza in "Cavalleria Rusticana" in nearly all the principal cities in Great Britain.

The leading London and provincial papers have unanimously praised Miss Esty not only in her operatic performances, but also to the same generous extent in her concert and oratorio appearances with the leading choral and orchestral societies in Manchester, Liverpool, Glasgow, Edinburgh, Nottingham, Leeds, &c. Here are some of her press notices:

With a magnificent voice, Miss Alice Esty combines a most pleasing style, and, above all, articulates to perfection. In this latter she sets an example to many of the profession who, unconsciously perhaps, give the impression that distinctness of delivery is a feature of voice culture minor in importance to everything else. It was too much to ask Miss Esty to sing again after her first song, but the second time there was no alternative, for the plaudits rang rapturously from every part of the hall. Even Miss Esty must have felt herself such a demonstration of kindly intentions and genuine appreciation irresistible, and she complied with the request. Not less delightful was "Swiss Echoes," the interpretation of which was faultless, and to another most complimentary encore Miss Esty vouchsafed "My Mother Bids Me Bind My Hair" with peculiar grace and feeling.—Express and Journal.

From beginning to end "The Messiah" was rendered in a way which did great credit to the singers, and gave great pleasure to the listeners. As for the soloists, there is nothing but praise to give, and not often have the solos been sustained by so capable artiste. Miss Alice Esty was an undoubted success, and she had won the highest opinion of the audience long before she had reached her greatest achievement in "I Know That My Redeemer."—The Scotsman.

Miss Alice Esty made a great impression. Seldom, if ever, in the city have the soprano solos been so well given as they were sung by Miss Esty.—Edinburgh Evening Dispatch.

Miss Alice Esty proved a highly capable exponent of the soprano solos. Her voice is one of exceptional purity and range. In the two great soprano arias, "Rejoice Greatly" and "I Know That My Redeemer Liveth," she gave them highly artistic and expressive rendering. In the former especially her delicate and fluent vocalization was greatly admired.—Aberdeen Journal.

Miss Alice Esty again demonstrated the fact that the land of song is no longer confined to the little peninsula in Southern Europe. Her voice is a soprano of the purest quality and of extended compass, and she sings with warmth of expression as well as finished method. The air from Mozart's opera was the most artistic of her performances; but the "Bird Song," from the opera by Felician David afforded her so excellent an opportunity for the display both of voice and execution that the effect upon the audience was greater than in the first solo, and a triple recall was only not an encore by reason of the singer's declining the compliment.—Birmingham Daily Post.

Miss Alice Esty was down for only three songs, but she so delighted the audience that she was twice fain to respond to emphatic encores. Her first song—the countess' lovely aria, "Dove Sono," from "Le Nozze de Figaro"—showed that she possessed a

voice powerful, clear and beautifully sweet, and that her execution was brilliant and her style graceful and pleasing. In her second air, the "Nella Calma" waltz, from "Romeo and Juliet," she was well nigh perfect. Piquant, delicate and with slight touches of originality, her rendering charmed the audience, and a reappearance was unavoidable.—Nottingham Daily Guardian.

Miss Alice Esty sang the soprano music with that fresh and simple sincerity by which her performances are always characterized.—Yorkshire Post.

Miss Alice Esty contributed an attractive vocal waltz by Henry Kowalski, together with Grieg's "Solveig's Song" and Schubert's "Impatience," in all of which her admirable enunciation and brilliant vocal qualities were displayed with an effect that led to the addition of a couple of encores, including Cowen's popular ballad of "The Swallows," which eminently suits Miss Esty's flexible voice and animated style.—Leeds Mercury.

KOCIAN DRAWS IN CHICAGO.

(SPECIAL DISPATCH.)

CHICAGO, January 6, 1903.

The Musical Courier, New York:

THE advance sale of seats for the Kocian concert began yesterday. Sales the first day amounted to \$1,500.

FREDERIC MARTIN'S NOTICES.

FREDERIC MARTIN, who has recently sung in "The Messiah" at Dayton and Oberlin, Ohio, and Worcester, Mass., was most successful, as the following press notices will show:

Frederic Martin, festival bass this season, and a singer who created a most favorable impression, was easily the favorite among last night's soloists. Much was expected and he did not disappoint. He sang in the best of voice, following the high standard he has set in previous appearances. In his solo, "Why Do the Nations?" he was especially fine and his full rich bass was heard to the best advantage. The applause given this solo was overwhelming.—Worcester Daily Spy, December 21.

Frederic Martin, of Boston, is a straightforward, honest singer with a large, resonant voice. His work throughout was satisfactory and gave one a feeling of security. The enthusiasm which followed his singing of "Why Do the Nations?" was almost phenomenal.—Oberlin News, December 24.

Frederic Martin, of Boston, who sang the bass arias of "The Messiah" last evening, is a music festival artist who appeared at the 1903 festival. His work last night, possessing as he does one of the purest and best bass voices to be found in the country, was without a flaw. He greatly augmented his large number of Worcester friends and admirers by his excellent singing last night.—Worcester Daily Telegram, December 27.

The greatest star of all the soloists was Frederic Martin, of Boston, Mass., who sang the bass solos of "The Messiah" in a manner that was a revelation to Dayton people, and he was given a great ovation after his solo, "Why Do the Nations?" He was equally good in all the other arias. Mr. Martin has the true bass voice, full, resonant and with pure and musical. The society is to be congratulated on bringing such an artist to our city.—The Dayton Press, December 21.

Mr. Martin, the bass, sang all "The Messiah" arias admirably, his deep, resonant voice fulfilling the difficult requirements of "Why Do the Nations?" most satisfactorily.—Dayton Evening Herald, December 17.

Frederic Martin, of Boston, was the bass soloist, and this evening he proved that the reputation made while with the Boston Festival Orchestra had been well earned. His rendition of the famous arias, "Why Do the Nations?" and "The Trumpet Shall Sound," were the best ever heard here.—Cleveland Plain Dealer, December 19.

The most notable solo work of the evening was the singing of "Why Do the Nations Rage?" by Mr. Martin. The audience shouted their approval when he had finished, and nothing would have pleased them better than a repetition of this aria.—Cleveland Daily Leader, December 19.

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CINCINNATI, January 3, 1903.

IN spirit Handel's most popular oratorio, "The Messiah," was abroad in the city last week. At the Auditorium it was presented on Monday night by Oscar Ehrgott, with his own chorus and soloists, before a cultured audience. The chorus numbered some sixty voices, and was thoroughly trained for its work. The chorus numbers were given with fine attack, good phrasing and tone volume. There were some strong contrasts, and the spirit of the entire performance was in keeping with the character of the oratorio. A noteworthy feature was the balancing in the voice divisions, which asserted itself uniformly. Among the choruses that were best sung may be mentioned "O Thou That Tellest Good Tidings," "Glory to God" and "Behold the Lamb of God."

In the latter the musical quality and cohesiveness of the forces made themselves felt. The soloists were Mrs. Charles S. Wheaton, soprano; Mrs. Rose Fisher Smith, alto; Walter C. Ernest, tenor; Thomas Walker and Edwin Christina, bass. Mrs. Wheaton sang "Rejoice Greatly" and "I Know That My Redeemer Liveth" with purest of intonation, and with that breadth and character which are inherent to oratorio. Mrs. Smith is to be congratulated upon a genuine contralto voice, which she used with considerable feeling in the arias "He Shall Feed His Flock" and "He Was Despised." Mr. Ernest, tenor, was up to his usual standard in his solos. Thomas Walker, basso, sang "But Who May Abide" with a musical, sympathetic voice. One of the enjoyable features of the performance was found in the two quartets, "Since By Man Came Death" and "For As in Adam All Die," sung with beautiful expression and ensemble. The "Hallelujah" chorus, given with swing and power, brought the concert to a close. Mr. Ehrgott conducted with his usual persuasiveness, and Mrs. Oscar Ehrgott was a pertinent and intelligent force at the piano.

In place of the usual rehearsal, the May Festival Chorus in Greenwood Hall, under the direction of Edwin W. Glover, gave "The Messiah." Several hundred lovers of the oratorio had accepted the invitation to be present. While it was not intended as a public performance, the chorus showed itself in excellent form and thoroughly familiar with a work which marked many of its triumphs in the past. The soloists were Bessie Tudor, soprano; Mrs. William A. Lemmon, alto; William A. Lemmon, tenor, and Ed A. Yahn, basso. The sympathetic quality of the voices of Mr. and Mrs. Lemmon in "Behold and See" and "He Was Despised" was worthy of comment.



One of the features of the Y. M. C. A. New Year's entertainment was a concert given in the evening at Sinton Hall by the Zilpha Barnes Wood Music School. It was a highly enjoyable part of the day's events. William Danziger, Stuyvesant Kinslow, Miss Hattie Lutterbine and Miss Leona Watson sang. J. F. McCarthy gave several enjoyable violin pieces, and Miss Howe and Howard Hess gave piano selections. Miss Louise Wells gave some clever readings, and the evening closed with a bright dramatic sketch by her, entitled "The Amateur's Triumph." The parts were taken by John Curtis, Miss Edith Hegner and Miss Cora Lowenstein.

An important musical event of the week in which local interest is centred, takes place on next Tuesday evening at Sinton Hall. This occasion will be the second faculty concert of the College of Music, presenting Frederick J. Hoffmann in a piano recital embracing classical and modern compositions for the piano. Mr. Hoffmann has arranged an excellent program for his first public appearance since returning from abroad, and will undoubtedly attract considerable attention among the musical ones, with whom he was always a favorite.

Following is the program:

Seventeen Variations Séries, D minor, op. 54.....	Mendelssohn
Sonate, op. 31, No. 2, D minor.....	Beethoven
Papillons, op. 2.....	Schumann
Two Preludes, D flat and C.....	Chopin
Nocturne, D flat, op. 27, No. 2.....	Chopin
Polonaise, E flat minor, op. 26, No. 2.....	Chopin
Isolde's Love Death, from Tristan and Isolde.....	Wagner-Liszt

The Haydn Society of the Mohawk Presbyterian Church gave as its third public concert on New Year's night "The Messiah"; the chorus of fifty-six young people and soloists and pianist were all members of the church and congregation. There was an unusual amount of expressive shading of the pathetic choruses of the "Passion" music, constituting the central division of the oratorio. All the great choruses from beginning to end, including the sublime "Worthy Is the Lamb" and the tremendous fugue "Amen," were given with equal boldness and perfection. It demonstrated what the local forces of any church may do in the cultivation of the loftiest religious music, if there be wise direction and faithful work. Since April the society has studied and sung in public Haydn's "Imperial Mass" in D minor, and his "Jubilee Mass" in D major.

Miss Germania Hensel, the soprano soloist, made her début on this occasion, and acquitted herself with great credit. She has a voice of exceeding beauty, and sang with fine appreciation and correct interpretation and delighted her audience by a high artistic handling of the various solos.

Miss Elizabeth Mathias, alto, also made her début as a classic solo singer on this occasion. She has a rich voice of great beauty and range. She interpreted correctly the spirit and letter of all her solos and recitatives, and carried a delighted audience with her. She sang with religious pathos the aria "He Was Despised" entire, including the second part, "He Gave His Back to the Smiters" and the da capo. Handel has written nothing more touchingly beautiful than the complete aria, but it is too close to the depths of religious experience for the ordinary concert room. The audience was evidently profoundly moved by Miss Mathias' singing of the aria.

Both young ladies possess in a high degree the true spirit of the artist, which will secure for them an enviable reputation as solo singers in great classic music.

The "Pastoral Symphony" in "The Messiah" was rendered with exquisite beauty and delicacy by Miss Elizabeth Steward. She was the accompanist, and was deservedly praised most highly for an intelligent interpretation and expressive rendition of Handel's great oratorio.

There was a splendid and somewhat distinguished audience present, every one of whom seemed to be delighted beyond measure with the devout and reverential rendering of this justly famous, great oratorio. J. A. HOMAN.

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MISS ADA CROSSLEY.

HERE are some more English press notices of Miss Ada Crossley, the distinguished contralto, who will visit the United States for the first time in 1903: Miss Ada Crossley sang with her usual charm and finish.—Standard, London.

Miss Ada Crossley expressed the poetry of both the words and music in her singing of two of Dr. Elgar's "Sea Pictures." The second, "Where Corals Lie," was particularly well sung.—Times, London.

The vocalists were Miss Ada Crossley and Plunket Greene, both of whom were in excellent voice. The former gave beautiful interpretations of Schubert's "Mignon's Lied," "Der Tod und das Mädchen" and "Lachen Weinen."—Standard, London.

Agreeable vocal assistance was supplied by Miss Ada Crossley and Plunket Greene. The popular contralto charmed all ears by her artistic renderings of songs by Schubert, Stanford and Mallinson.—Daily Telegraph, London.

Miss Améthié was assisted by Miss Ada Crossley, our most finished, artistic and satisfying contralto. She not only sang with the rare purity of tone and simplicity of method that we expect from her, but, true to her own traditions, she sang music as distinguished from certain modern ballads for which no generic name has yet been coined. The two songs of Schubert and the rare little gem from Mozart—a princely lullaby—were as well rendered as could be. Miss Crossley continues the single present example of a contralto without a "break," or, in other words, with flawless technic.—British Australasian.

Yesterday afternoon Miss Evelyn Améthié gave her first violin recital, assisted by Miss Ada Crossley and Plunket Greene. Miss Ada Crossley sang some Schubert songs with feeling and intelligence. She also sang a very beautiful and tender song by C. Willey, set to W. E. Henley's exquisite lines, entitled "Summer Rain."—Pall Mall Gazette, London.

Miss Ada Crossley, who was in splendid voice, obtained a warm welcome. There is something peculiarly pleasing in the quality of her voice, and particularly in Cesti's "Intorno all' idol mio" and Brahms' "Liebestraum" she showed herself, as ever, an artist to the finger tips. Two charming little ballads, "Four-leaf Clover" and "The Birds Go North Again," were delightfully given, and in response to an enthusiastically demanded encore Miss Crossley sang "On the Banks of Allan Water" in a manner which brought out all its touching pathos.—Brighton Gazette.

THE CROSSELY CONCERT AT LONG EATON.

Last night saw the fulfillment of one of the keenest desires of Long Eaton concert goers, a desire which they were denied last season, namely, to hear the famous Australian contralto, Miss Ada Crossley. It will be remembered perhaps that this lady was to have paid the town a visit for one of the 1901-2 series, but had to cancel her engagement almost at the last moment owing to indisposition. She promised to come down at the earliest opportunity. That opportunity was afforded last night, and Miss Crossley is not likely soon to forget the cordiality of her welcome or the appreciation her audience showed of the sweet tones she produced or the grace and charm of the woman. It is not given to every singer—even to every great singer—to combine a voice of extraordinary range and culture with a style which at once places them in rapport with an audience. The notable artist who delighted the patrons of the Long Eaton Orchestral Society combines in her personality the full complement of attributes indicated. She was in splendid voice last night, and as an encore to "Caro mio ben" gave Madame Sainton Dolby's beautifully plaintive song, "Out on the Rocks," which is infrequently heard nowadays. "The Birds Go North Again" and "Four-leaf Clover," two effective light items by Charles Willey, followed, and then Edward German's "Love, the Pedlar," which Miss Crossley seems to be very fond of, and the old Scotch ballad, "On the Banks of Allan Water," was received with perhaps more approbation than anything else.—Nottinghamshire Express.

LONG EATON ORCHESTRAL SOCIETY'S CONCERT.

Miss Ada Crossley has never sung with better effect, her perfect range of voice receiving all the assistance which can be obtained from a charming manner and pleasing style. From grave to gay, from the plaintive "Caro mio ben" to "Love, the Pedlar," the famous contralto carried her audience with her in heart and sympathy, encores being of necessity demanded and with graciousness.

accorded. Following a custom which has everything to command it, these were selected from old favorites like "When the Tide Is Low" and "On the Banks of Allan Water," the tender pathos of which the singer communicated with singular directness. Equal effect was given in a brighter vein to Willeby's two songs, "The Birds Go North Again" and "Four-leaf Clover."—Nottinghamshire Guardian.

NORWICH MUSICAL FESTIVAL.

Of the quartet of soloists nothing but praise can be said. Miss Ada Crossley—who sang so perfectly the solo in Brahms' "Rhapsody" last evening that the impression she made will not be easily forgotten—may be said to have made good her footing in the very different music of Verdi. The mezzo soprano part is peculiarly prominent in the Requiem, and Miss Crossley sang it throughout with the utmost charm and with a beauty of tone that was never impaired. She has certainly strengthened her already strong position by her singing at this festival, showing a greater sensitiveness and refinement than ever before.—Yorkshire Post.

At the London Ballad Concert in the Queen's Hall (London), on Saturday afternoon, Miss Ada Crossley's singing was marked by her always earnest thoughtfulness.—Standard, London.

N. Vert's Grand Morning Concert, given during the week at St. James' Hall, was very much of the ballad order of things. Miss Ada Crossley sang on this occasion very beautifully indeed, once more proving with what intelligence she combines refinement of voice with real musicianly instincts.—Sketch, London.

CARDIFF MUSICAL FESTIVAL.

Miss Ada Crossley is always to be depended upon to give performances of unapproachable correctness, and her vocal powers are too well known to need description.—Western Mail.

Miss Ada Crossley is always a pleasure to listen to; she sings so ripely and with so definite an aim for sheer vocal beauty that one may say that the moments are quite rare when she does not make the most of her quite remarkable gifts.—Pall Mall Gazette.

Miss Ada Crossley was heard at her best in the air "O Ma Lyre," from Gounod's "Sapho."—Morning Post.

Miss Ada Crossley, who was in excellent voice, gave "Woe Unto Them" and "O Rest in the Lord" with great devotion and effect.—Liverpool Post.

Of Miss Crossley's singing in this work I have so recently spoken in my remarks on the Sheffield Festival that there is only now to add that she repeated the triumph achieved in the Yorkshire city.—Evening Standard.

The remainder of the afternoon was occupied with a beautiful rendering by Miss Ada Crossley of the air "O Ma Lyre," from Gounod's "Sapho."—Evening Standard.

Miss Ada Crossley, Ben Davies, Mme. Lillian Blauvelt, Miss Maggie Davies and David Hughes were the soloists, and fulfilled their duties with something not unlike perfection.—Pall Mall Gazette.

Miss Ada Crossley sang the air "O Ma Lyre," from Gounod's "Sapho," with great effect.—Manchester Courier.

Miss Ada Crossley in the contralto music was at her best. The audience would willingly have listened twice to her expressive rendering of "O Rest in the Lord," but she most wisely declined the encore.—Cardiff Times.

Miss Ada Crossley, as Naomi, proved herself once more a great artist. "Like as a Father" was a triumph of devotional singing, and throughout her interpretation of the music was entirely satisfying.—The South Wales Argus.

Miss Ada Crossley sang in perfect style. Who that heard her "O Rest in the Lord" was not repaid by that solo alone for devoting the afternoon to music?—South Wales Echo.

ANDERSON AND BAERNSTEIN.

SO associated have the names of Sarah Anderson and Joseph Baernstein become that in some quarters it is thought their services cannot be secured singly. This is, no doubt, due to the fact that the soprano and bass have been touring the country North, East, South and West in joint recitals, but Mr. Fisher, their manager, wishes to say that they have also given on this trip many single recitals, and that they each have appeared in oratorio times without number, when the other did not appear, and he would like it known that Sara Anderson can be engaged to give a recital or sing at a concert without Mr. Baernstein, also that Mr. Baernstein can be engaged for a performance without Sara Anderson. Mr. Baernstein recently sang at two performances of "The Messiah" in Massachusetts, besides a private song recital in New York City. A few notices follow:

Mr. Baernstein sang the bass part magnificently, the celebrated air, "Why Do the Nations?" arousing the greatest enthusiasm of the evening. In every way he was efficient and fairly earned the honors of the concert for artistic solo work.—Boston Globe, December 22.

Mr. Baernstein was the one whose work seemed most worthy of praise. From his very first note he showed himself in full possession of the necessary vocal power, and he sang with commendable spirit. In subdued, almost groping effects of the "People That Walked in Darkness," he won much appreciation. The audience were not slow in bestowing further plaudits upon him, which also were well merited.—Boston Daily Advertiser, December 22.

Joseph Baernstein is always acceptable in the bass music to which he has devoted himself so seriously as to be able now to sing it without book. His voice is dignified and sonorous, and he is generally faithful and correct. No single number won more applause last evening than his "Why Do the Nations?"—Boston Herald, December 22.

Mr. Baernstein sang "Why Do the Nations?" in an admirable manner. His work throughout was artistic in every way.—Boston Post, December 22.

The great aria for bass, "But Who May Abide the Day of His Coming?" introduced the individual star of the performance, Joseph Baernstein, whose grand voice and well delivered phrase won for him the immediate recognition of the audience. Mr. Baernstein was easily the favorite of the audience. His big, sympathetic voice, his method and his singing without notes appealed to his hearers. His rendering of the tremendous aria, "Why Do the Nations?" brought an ovation and was repeated.—Haverhill Evening Gazette, December 17, 1902.

Baernstein has come and gone, and the music loving people of Nevada will hold a most pleasant remembrance of him. His audience at the Christian Church last night was large and appreciative. The unanimous opinion is that he is a great musician. The music loving public of Nevada owe much gratitude to the Lecture Bureau of this city for having secured the services of so great a singer as Joseph Baernstein. During more than two hours this excellent artist held his audience spellbound, appealing to all their sentiments, now great and sublime in his expression, then positively comical, and always intensely artistic and refined. Such was the singing of Mr. Baernstein, whose voice is simply magnificent in volume and quality of tone. Columns of this paper would not suffice to describe the great talent of this wonderful singer. Sufficient it is to say that no greater basso has ever been heard in all this Western part of the Continent and that the people of our town are impatient to hear him again, and that as soon as possible.—Nevada (Mo.) Evening Post, November 29.

The people of Nevada are indebted to the directors of the Lecture Course Association for the recital given last night by Joseph Baernstein, the noted basso. That the opportunity was appreciated was evidenced by the large numbers in attendance. The program presented was of varied excellence and one that proved of equal

interest and pleasure to either music lovers or music students. Mr. Baernstein has a magnificent voice, and his numbers were given with such art as to reveal the correctness of his technic as well as the beauty of his wonderful voice.—Nevada (Mo.) Daily Mail, November 29.

The second concert in the Choral Union series for this year was rendered last evening in University Hall. The program was a song recital by Sara Anderson and Joseph Baernstein, and the large audience present enjoyed one of the finest recitals heard in Ann Arbor for some time. Both Miss Anderson and Mr. Baernstein are favorites with the music lovers of this city. The opportunity to hear Miss Anderson's sweet voice is a rare treat, and the audience last night greeted her as enthusiastically as ever. Mr. Baernstein showed himself to be a true artist. His voice is one of extraordinary power and volume and yet contains a sweet tone, rarely heard in basso voices. The entire program was an excellent one. The numbers were well chosen and artistically rendered.—Ann Arbor Daily Argus, December 2.

Madame Anderson has a full soprano voice, which escapes the harsh, high notes of many sopranos. Her cadences are mellow and true and her low notes rich. Madame Anderson showed her versatility in a varied program, the number from "Lohengrin" being especially beautiful, as well as the first group in which she gave the pretty little Pastoral by Bizet. Mr. Baernstein's appearance was greeted with a storm of applause. His first solo, "In Diesen Heiligen Hallen," by Mozart, showed the depth of his tone. In his second group of four, he received such an enthusiastic encore at the close of the third number that he repeated that mystifying "round" to the delight of the audience. At the close of the group he responded to an enthusiastic encore with a jolly little pigtail song, which delighted his audience. The duet numbers were especially beautiful and the program was a decided success.—Ann Arbor Daily Times, December 2.

Again are the music lovers of Syracuse in the debt of the Morning Musicals. The club gave opportunity to hear those two accomplished vocalists, Sara Anderson and Joseph Baernstein, last night. A song recital that gives a complete evening of poetry and romance, that holds the entire audience with its fascinating charm and that evidences such fine powers of voice as possessed by Miss Anderson and Mr. Baernstein, is a triumph for vocalism. Both singers are imbued with the idea of descriptive interpretation, and they had a program which gave them many opportunities to show their dramatic abilities as well as vocal accomplishments. Mr. Baernstein's work was not nearly so well known here as Miss Anderson's, for she is remembered by thousands for her numbers at the music festival. But Mr. Baernstein proved all that had been said about him in advance. His voice is a deep, rich bass and full of color. He gives more than this, for he shows dramatic and heroic qualities, and one wishes he might hear him in parts that would give him such opportunity. There was fine variety in his numbers last night and the audience gave indisputable evidence of its appreciation. The program was delightful for its balance and contrasts.—Syracuse Journal, December 9.

A song recital that made glad the hearts of those who love the best in music was heard at the Wieting last evening in the joint recital of Sara Anderson and Joseph Baernstein. These artists gave a program of exceptional musical beauty and worth. Rarely if ever has it been the good fortune of music lovers to enjoy such a feast of song, classic in tone, yet with so varied that there was no evidence of the predominance of heavy works. The greater part of the numbers were sung in German, but so perfect was the enunciation of the singers, so artistic their interpretation, that even the translations printed on the programs were not needed. The artists gave generously of their repertoires, alternating duets with solos, several of which were pretentious enough for a single program number. Miss Anderson and Mr. Baernstein both had their voices well in hand, as was shown in such numbers as "Elsa's Dream," by Miss Anderson, and Mozart's "In Diesen Heiligen Hallen," by Mr. Baernstein, both calling for tremendous breath control.—Syracuse Post-Standard, December 9.

Nellie Wright to Sing Here.

MISS NELLIE WRIGHT, the young soprano, has been engaged for a leading solo part in the two weeks' production of Burton's "Hiawatha" at the Madison Square Garden during the month of February.

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MUSIC IN ST. PAUL.

ST. PAUL, January 3.

WITH the beginning of the new year St. Paul is congratulating itself on the completion of the New People's Church which has risen, by the efforts of the Rev. S. G. Smith, from the ashes of last spring's fire. For nearly a year the city has been without a suitable hall or auditorium for concert purposes, and in consequence the Y. M. C. A. series, one of the best and most popular ever given to the city, and containing a list of the world's famous artists, had to be abandoned.

Monday evening, December 29, the new church was thrown open to the public and auspiciously opened by Mlle. de Lussan and Angelo Fronani in a recital program. The new church, with a seating capacity of 2,500, is a model in acoustic properties and concert hall details. The new Hutchins organ will be placed in time for the Choral Club's second concert in February, when Verdi's Requiem will be given. One of the most striking features of the new church furnishings is the numberless memorial windows, which are marvels of coloring and beauty.

"The Messiah" brought out the usual lovers of the Christmastide oratorio. George Hamlin, Katherine Gordon, Maud Adams Waterman and Gustav Holmquist were the soloists, with George Normington director.

Frank Croxton, basso, of Chicago, will sing in the Twin Cities this month for private musicales.

The Bergh recital, Wednesday afternoon at the Odeon, given under the auspices of the Schubert Club, was a most artistic success. Arthur Bergh is one of the most promising among the younger violinists, and is earning for himself a reputation for conscientious and artistic playing. Miss Bergh is an accomplished pianist and aids her brother both in accompaniments and solos. This is the second year that the Bergh recitals have been given, and are features of the musical season. GERTRUDE SANS SOUCI.

Edward Strong's Western Trip.

EDWARD STRONG went to Oberlin, Ohio, on short notice a fortnight ago, singing "The Messiah," and also visited Cleveland, Milwaukee and Northfield, Wis. Appended are a few press notices:

The tenor of Mr. Strong also elicited much expression of appreciation from the audience. He is at his best in the lighter class of songs, and the women all but stood on their feet when he sang Chamisade's "Song of Faith."—Milwaukee Journal, December 5.

The annual rendition of "The Messiah" tonight was the greatest presentation of that famous oratorio ever given in Oberlin. Each of the soloists was accorded a perfect ovation before the evening was over, and it is no exaggeration to say that the quartet was the strongest and best balanced of any which has been heard here for many years.—The Cleveland Leader, December 19, 1902.

Mr. Strong, tenor, has a voice of most sympathetic quality, and is thoroughly well schooled. No fault could be found with Mr. Strong's voice nor with the tonal delivery, and he, too, proved a favorite with the audience. Chamisade's "Song of Faith" required more animation, though this was beautifully sung, so far as regards tone and enunciation, and in spite of any criticism Mr. Strong is one of the finest tenors ever heard here.—Milwaukee Evening Wisconsin, December 5.

Suffering from a cold that made articulation a task and singing well nigh impossible, his tones rose clear and true, giving evidence of faithful work and advancement in his profession, and despite the difficulties under which he sang few would have interpreted

the theme as well.—("Messiah") Northfield Independent, December 21.

Mr. Strong's work was satisfactory, the delicate shading and richness of his voice winning applause and assuring him a hearty welcome on his first appearance here.—Cleveland Plain Dealer, December 19.

Mr. Strong has not lost anything of the beautiful lyric quality of his voice during the years of absence, and the church style of his delivery remains a leading characteristic.—Milwaukee Sentinel, December 5.

Edward Strong, of New York, was a pleasant surprise. To sing as a substitute for another man is never a grateful task, but Mr. Strong may feel that he has won the respect and good opinion of the music loving people of Oberlin by his most excellent work. There is a certain repose coupled with a definite purpose that is most acceptable, and his phrasing especially in some of the difficult recitatives was certainly most artistic.—The Oberlin News, December 24.

Mail for Artists.

LETTERS for the following persons are at this office:

Joseph Smith.	Leontine Gaertner.
Louis van Norman.	M. Fritsch.
William Lutge.	Katharine Bloodgood.
Thomas Heming.	Willard Spencer.
Belle Cole.	Albert Cornell.
Dr. S. N. Penfield.	Adolf Brodsky.

Hugo Heermann Expected Soon.

HUGO HEERMANN, the distinguished German violinist, will be the last of the great artists to visit this country during this season, and the musicians who have heard him abroad, predict a great success for him here. He will make his début with the Wetzler Symphony Orchestra in Carnegie Hall, February 5, when he will play the Beethoven Concerto, a work with which he has achieved colossal success throughout Europe. He is now touring France and Belgium, and will leave for this country about the middle of the month. In addition to his engagement with the Wetzler Symphony Orchestra here he will be heard at two other orchestral concerts, one being with the Boston Symphony. The Boston Symphony Orchestra have also engaged him to play in Boston and Troy. He is also to be heard with the other leading orchestral associations. The following are some of his most recent notices:

He plays Beethoven's Violin Concerto with a perfection such as has been attained by few artists of the present time. The infallible technical certainty, the finished bowing, the tenderness of his delivery in mellifluous passages, but, above all, the depth of his conception, provoked his hearers to enthusiastic cheering and applause. With equal virtuosity he played an adagio by Spohr and two pieces by Paganini and Ernst, &c.—Deutscher Reichs-Anzeiger.

His tone is manly and noble, his conception individual and characteristic of his nature; his playing is permeated with noble passion, which never sinks to the line of the commonplace.—Leipzig Tageblatt.

The sweet and golden clarity of his tone exerted a particularly fascinating charm, especially in the adagio. Joachim himself could not have made a more perfect offering. His violin sang like a songstress by the grace of God; bringing bliss with its euphony and artistic finesse. Neither effeminate affectation nor exaggeration disturbed the lovely symmetry of his playing.—Leipzig Neueste Nachrichten.

We have no hesitation in placing Heermann's interpretation of the Beethoven concerto as he vouchsafed it to us yesterday with that of the most celebrated of his rivals, Master Joachim not excepted. By force of the pathos of his style Joachim carries the utterances of Beethoven up toward the dwellers of Olympus; Heermann with incomparable warmth and spiritual life plays them into the hearts of his listeners. Joachim reveals Beethoven to us in his gigantic might, Heermann does not lessen his stature, but brings close to us the human part of the Titan.—Frankfort General Anzeiger.

THE THIRD WETZLER CONCERT.

Symphonie Fantastique.....	Berlioz
Aria from Titus.....	Mozart
Songs	Schubert
Liebesbotschaft.	
Der Doppelgänger.	
An die Musik.	
Tone poem, Thus Spake Zarathustra.....	Richard Strauss

ERLIOZ and Strauss on the same program! The grandfather and the grandson. Wetzler should have carried the scheme further by playing a Liszt symphonic poem, and requesting Mme. Schumann-Heink, the soloist, to sing an excerpt from some opera by Wagner. Then the program family would have been complete.

There are not lacking persons who unhesitatingly accuse Richard Strauss of building on foundations created by Berlioz. The symphonic poem is no new form, they say, and nothing novel has been done in the field of orchestration since the brilliant Frenchman gave us his "Symphonie Fantastique." How foolish are such assumptions was amply demonstrated last Saturday evening. Berlioz was a program writer, to be sure, but how superficial seems his program, and how garish the method with which he exposes it. This symphony is in truth "fantastic." Berlioz did not conceive it so; he made it so. The first movement has nothing in common with the second, the second is independent of the third, and the last two movements are separate descriptive fantasias. There is in the work no cohesion. The slow movement is ugly and of a disconcerting length. There is in it no trace of the "color" with which Berlioz was sometimes so lavish. The "March to the Guillotine" is a graphic bit of writing, but does not fit at all into the symphonic frame. The "Witches' Sabbath," with its ludicrous paraphrase of the "dies irae" contains some weird moments, but nothing of beauty. No wonder that Berlioz's contemporaries would not accept him.

The Strauss number has been heard here twice before, but hardly better than it was performed by Wetzler and his 110 men. The intricacies of the score had been hunted out and rehearsed to a point of comparative perfection. The fugue, "To Science," and the Zarathustra Dance were orchestral performances that are not easy to duplicate. Never has New York had better evidence of the benefits of sufficient and efficient rehearsal. Mr. Wetzler is to be congratulated.

Mme. Schumann-Heink gave a fairly smooth performance of her battle scarred war horse, the aria from "Titus," and later sang in supersentimental fashion several Schubert songs. The audience was large and extremely enthusiastic.

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The Year's at the Spring. Song.....Miss Marie Gaul, Baltimore, Md.
The Year's at the Spring. Song.....Mrs. Hunt, Boston, Mass.
The Year's at the Spring. Song.....Harry Goodhue, Roxbury, Mass.
The Year's at the Spring. Song.....George Hamlin, Galveston, Tex.
The Year's at the Spring. Song.....George Hamlin, Austin, Tex.
The Year's at the Spring. Song.....George Hamlin, Houston, Tex.
The Year's at the Spring. Song.....George Hamlin, Fort Worth, Tex.
I Send My Heart Up to Thee. Song.....Miss Flynn, San Francisco
Ah, Love but a Day. Song.....Miss Flynn, San Francisco
Within Thy Heart. Song.....Clarence Shirley, Springfield, Mass.
Spring. Song.....Miss Elsie Lincoln, New York
Wouldn't That Be Queer. Song.....Miss Elsie Lincoln, New York

Arthur Foote.

Ashes of Roses. Song.....Miss May Walters, New York
Bisca's Song.....Mrs. C. M. Lawson, Pittsburg, Pa.
On the Way to Kew. Song.....Gwilym Miles, Brooklyn, N. Y.
On the Way to Kew. Song.....Robert S. Pigott, Pittsburg, Pa.
I'm Wearin' Awa'. Song.....Mrs. Hollingsworth-Watkins, New York
Irish Folksong.....Miss Anita Rio, Newark, N. J.
Irish Folksong.....Mrs. A. J. Sprinkle, New York
Loch Lomond. Song.....Mrs. Benjamin Guckenberger, Jamaica, Mass.
O Swallow, Swallow. Song.....Mrs. Benj. Guckenberger, Jamaica, Mass.
Where Icicles Hang by the Wall. Song.....J. L. McClure, New York
Night Has a Thousand Eyes. Song.....Mrs. Frank Lynes, Roxbury, Mass.
Night Has a Thousand Eyes. Song.....Mrs. Frank Lynes, Roxbury, Mass.
Song.....Mass.
Pastoral, op. 29. Organ.....Clifford Demarest, Brooklyn, New York
Philharmonic String Quartet, Tema con Variazioni, op. 32.....Cleveland, Ohio.

E. W. Hanscom.

Lead, Kindly Light. Song.....Mrs. Martha Coombt, Auburn, Me.
The Prince of Peace. Song.....Miss Lillian Pearce, Auburn, Me.

Margaret Ruthven Lang.

Tryste Noël. Song.....Mrs. H. A. Hunt, Boston, Mass.
Summer Noon. Song.....Harry Goodhue, Roxbury, Mass.
Irish Love Song.....Harry Goodhue, Roxbury, Mass.
Irish Love Song.....Miss Sara M. Bostwick, Brooklyn, N. Y.

Frank Lynes.

Thy Picture. Song.....Harry Goodhue, Roxbury, Mass.
Sweetheart. Song.....Harry Goodhue, Roxbury, Mass.
Twas My Heart. Song.....Mrs. Lynes, Roxbury, Mass.
Sweetheart, Sigh No More. Song.....Mrs. Lynes, Roxbury, Mass.
Nocturne, op. 37. Piano.....Mr. Lynes, Roxbury, Mass.

Edward MacDowell.

From Fireside Tales, op. 61, piano—
An Old Love Story.....Miss Ida A. Bremen, New York
Of Br'er Rabbit.....Miss Ida A. Bremen, New York
From a German Forest.....Miss Ida A. Bremen, New York
Etude de Concert, op. 36. Piano.....Miss Florence Terrel, Brooklyn, N. Y.
Etude de Concert, op. 36. Piano.....Edward Schaefer, Dayton, Ohio
Idylle, op. 39. Piano.....Miss Estelle Lorance, Philadelphia, Pa.
To a Water Lily, op. 36. Piano.....Miss Sara Canary, Troy, N. Y.
Nautilus, op. 55. Piano.....Mrs. Elizabeth Ludden, Lewiston, Me.
Song, op. 55. Piano.....Mrs. Elizabeth Ludden, Lewiston, Me.
Song, op. 55. Piano.....Miss Elizabeth Warren, Newark, N. J.
Song, op. 55. Piano.....Frank Lynes, Roxbury, Mass.
A. D. 1600, op. 55. Piano.....Mrs. Elizabeth Warren, Newark, N. J.
Thy Beaming Eyes. Song.....Miss Willis Cunningham, New York
Thy Beaming Eyes. Song.....Mrs. Frank Lynes, Roxbury, Mass.
Thy Beaming Eyes. Song.....Mrs. Guckenberger, Jamaica Plain, Mass.
Thy Beaming Eyes. Song.....Robert Hoses, New York
Deserted. Song.....Miss Charlotte Miller, Newburgh, N. Y.
Deserted. Song.....Harry Goodhue, Roxbury, Mass.
The Crusaders. Men's voices.....Schubert Glee Club, Jersey City, N. J.

John W. Metcalf.

Scottish Folk Song.....Miss Florence Turner, Kansas City, Mo.
Scottish Folk Song.....Miss Alma Berglund, Oakland, Cal.
Until You Came. Song.....Miss Alma Berglund, Oakland, Cal.

W. H. Neidlinger.

A Song of Spring.....Mrs. C. G. Garrison, Colorado Springs, Col.
A Love Song.....Mrs. C. G. Garrison, Colorado Springs, Col.
O, Quiet Night. Song.....Mrs. C. G. Garrison, Colorado Springs, Col.

Edna Rosalind Park.

The Cloistered Rose. Song.....M. Ulanowsky, Vienna, Austria.
The Cloistered Rose. Song.....M. Ulanowsky, Graz, Austria.
The Cloistered Rose. Song.....Kelly Cole, London, England.
The Cloistered Rose. Song.....Miss Starry Carol, Chicago, Ill.

The Cloistered Rose. Song.....Miss Starry Carol, Evanston, Ill.
The Cloistered Rose. Song.....Miss Starry Carol, De Kalb, Ill.
The Cloistered Rose. Song.....Miss Myrtle Jackson, Vienna, Austria.
The Cloistered Rose. Song.....Carl Haydn, New York.
The Cloistered Rose. Song.....Carl Haydn, Chicago, Ill.
The Cloistered Rose. Song.....Carl Haydn, Aurora, Ill.
The Cloistered Rose. Song.....Carl Haydn, Rockford, Ill.
The Cloistered Rose. Song.....Carl Haydn, Pullman, Ill.
The Cloistered Rose. Song.....Carl Haydn, Ravenswood, Ill.
The Cloistered Rose. Song.....Carl Haydn, Madison, Wis.
The Cloistered Rose. Song.....Carl Haydn, Appleton, Wis.
The Cloistered Rose. Song.....W. E. Bacheller, New York.
Tarry With Me. Song.....Miss Starry Carol, Chicago, Ill.
Tarry With Me. Song.....Miss Starry Carol, Evanston, Ill.
Tarry With Me. Song.....Miss Starry Carol, De Kalb, Ill.

really uncommon force. Miss Samuels interpreted the Second Concerto of Max Bruch to the general satisfaction. The adagio, especially was rendered in very artistic fashion. Her success was not less great in the Etude in the form of a waltz by Saint-Saëns (a piano piece transcribed for the violin and orchestrated by Ysaye). Miss Samuels is a born violinist; at ten years she already gave concerts. Young, yet a brilliant career awaits her.—Le Matin, Antwerp.

MONTEFIORE IN LONDON.

[CABLEGRAM.]

LONDON, JANUARY 5, 1903.

The Musical Courier, New York:

MISS CAROLINE MONTEFIORE, the American soprano, sang for the first time at Queen's Hall tonight, and achieved instantaneous success for her artistic rendition of the aria from Hiller's "Saul." She will sing again at the Sousa concerts on Wednesday and Friday nights at Queen's Hall.

C.

ROSE SAMUELS' DEBUT ABROAD.

MISS ROSE SAMUELS, the American violinist, about whom this paper has spoken, made a splendid success in her recent début. We give herewith some translated press articles showing exactly in what consideration she is held:

Among the sensational débuts at our Angers concerts of today celebrated artists such as Messrs. Thibaud, Musin, Marteau and Eugene Ysaye, it is a pleasure for me to signal the fine and very artistic victory carried away by a young and charming violinist, Miss Rosa Louise Samuels. Acclaimed and recalled twice after a very remarkable interpretation of the Concerto of Lalo and the Valse Caprice of Saint-Saëns, transcribed for the violin and very cleverly orchestrated by Eugene Ysaye, her master, Miss Samuels in the near future cannot fail to take a place in the pleiad of great virtuosi, in the front row of which shines the famous Belgian violinist. Her tone is of exquisite quality, rather limp than forceful, very pure, very distinguished. The mechanism of the left hand imposes itself without ostentation or charlatanism; the bow denotes a musical temperament; the play, the style, the attitude, reveal the great school. The pupil assuredly does honor to the master, and we can in congratulating Miss Samuels on the considerable success which she has just obtained assure her that the series will be long.—From L'Anjou.

In the different pieces which she played the Concerto in F of Edouard Lalo for violin, a very young girl, Mlle. Rosa Samuels, who is already one of the most brilliant pupils of the master Ysaye, revealed exquisite qualities which delighted the audience. The tone, although not having prodigious force, is none the less very beautiful. The notes succeed each other under the bow with as much surety as clearness, and Miss Rosa Louise Samuels was able to give the ensemble of her execution a cachet of distinction, of delicacy and of sentimient which only the soul of artists possess.—Petit Courier.

The success of Miss Rosa Louise Samuels was very great, and the public recalled the young violinist after each one of her pieces. She was also much applauded by the artists of the orchestra, a double fact, which, being rather rare, is for that reason more significant. If in the position, the attitude, the bow, one finds a little of Ysaye, her master, one must not be surprised, as she was his favorite pupil. Very graceful, she possesses a gift of charm which from the beginning creates a current of sympathy between her and the public, and her technic as sure, a clear, delicate and pure tone do the rest, to create a spontaneous and sincere success. To these qualities Miss Samuels joins a communicative warmth of sentiment, of expression, that denotes temperament and constitutes a personality, and that makes the work interpreted live.—Augeas Artiste.

Miss Rosa Samuels seems a Burne-Jones descended from its frame. In the attitude and cut of the fact she has the pre-Raphaelite grace of the young virgins who stand by the Golden Stair or on the border of "Venus' Mirror." Ruskin would like to have filled her hands with his dear May anemones. To passionately animate this specially transatlantic beauty she possesses a profound and melodious heart which one feels live in each stroke of the bow and of which her violin—the violin of Ysaye—is all impregnated, all palpitating. She suavely diffused his exquisite and vibrant sentimentiality in the andantino of the Lalo Concerto, and played the other parts of the same work with a vigor of style and a mastery astonishing in so young an artist. The Waltz in D, by Saint-Saëns, cleverly orchestrated by Ysaye, brought Miss Samuels reiterated applause. She displayed a light grace, a caressing touch, in spite of the enormous difficulties which she had to surmount, and the only reproach was her deficiency in amplitude of tone.—Patriote.

The American violinist whose début we announced played last night in the big hall of the Zoologic with really remarkable talent and obtained a big success. The tone is big and soft, the technic of

Philip Hale, in Boston "Journal"—"Mr. Hamlin sang superbly and easily bore away the honors. . . . Mr. Hamlin is one of the most brilliant singers now before the public."
H. E. Krehbiel, in New York "Tribune"—"Mr. Hamlin has been so eloquent a champion of artistic dignity, nobility and sincerity that he deserves to be singled out for a special word of praise. . . . He was, as always, an artist in all he did."

SOUSA AT QUEEN'S HALL.

[CABLEGRAM.]

LONDON, JANUARY 3, 1903.

The Musical Courier, New York:

REAT success of Sousa and his band Friday night, January 2, at Queen's Hall, London.

C.

Electa Gifford's Début in Opera.

ELECTA GIFFORD sang the role of the Queen in the performance of "The Huguenots" with the Grau Company in Philadelphia, Tuesday night, December 30, and she was favorably received by the public.

Two criticisms follow:

Philadelphia opera goers have heard many a less adequate Marguerite de Valois than Mme. Electa Gifford, who made her local operatic début in that role last evening. Perhaps the best Queen of recent memory (aside from the two queens of song mentioned) has been Suzanne Adams, who sang the part at a disadvantage in an emergency. Madame Gifford deserves praise equal to Miss Adams' if not even higher. Her soprano is of a very sweet and charming quality, and was last night true to the pitch throughout. She never once sang off key, and she went through the crucial test of this ornately embellished Meyerbeer role with genuine triumph.—Philadelphia Record, December 31.

The role of the Queen was taken by Miss Electa Gifford, a stranger here. She has a light soprano voice of agreeable quality and considerable range, and her execution is facile and fluent.—Philadelphia Inquirer, December 31.

Mary Louise Clary.

A MONG the various places where Mary Louise Clary has been engaged to appear during the next three or four weeks are: Nashville, Tenn.; Cleveland, Marietta and Athens, Ohio; Morgantown and Parkersburg, W. Va.; Albany, N. Y., and Ottawa, Ontario; in addition to several local engagements here at the Waldorf and elsewhere. Miss Clary's recent appearance in Baltimore in "The Messiah" won for her a greater ovation than she has ever before received in that city.

Edward P. Johnson's Success.

EDWARD P. JOHNSON, who was so successful in his singing in the Maine festivals, was the tenor soloist at the concert of the Mendelssohn Club, of Roseville, Newark, making a decided hit, as the following, from the Evening News, shows: "Mr. Johnson, a young and promising tenor, who can hurl out some ringing high notes when he pleases, created a pleasant impression by his discreet efforts."

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THE critic of the Wilkesbarre Record says that the leader of the New York Philharmonic Orchestra "was clearly not destined to wield the baton." Have they no libel law in Pennsylvania?

"TRUTH will out," says a contemporary, referring to our ungloved process of showing certain rotten musical conditions in New York. Yes, indeed, truth will out, and it will out of some men so completely that it leaves not a trace behind.

PERIODICALLY there comes from the Wagner family of Bayreuth a touching cry of financial distress. This is justified, as certain figures here recorded will show. For the year 1902 the royalties paid to Richard Wagner's heirs were \$115,000. "Lohengrin" (performed in Germany 997 times; in Holland, France and Italy, 420 times, and in America and England, 312 times) netted the sum of \$68,000. Of this amount \$23,000 came from America. "Tannhäuser" brought to the Wagner family \$32,750. Add to these figures the sum of \$37,500 (150,000 marks) paid annually by the publisher, Schott, for the exclusive right to publish Wagner's works, and add, too, the profits from the Bayreuth festivals, and we can form a fair estimate of the revenues that accrued last year to the starving Wagner family of Bayreuth. Truly they are in need—of more.

IF the recommendations of the directors of the Northeastern Sängerbund are respected the future Sängerfests will be held once in four years, instead of triennially, as heretofore. The Sängerfest for 1903 will be held in Baltimore this coming June. As the selection of cities is a matter of rotation, Newark, N. J., is entitled to the next festival, that is, the next after the Baltimore event. Owing to the dissensions in the ranks of the United Singers of Newark an effort will be made for holding the festival in 1906, or 1907, in New York. The disputes in Newark are over the election of a musical director. It has been the custom to elect as musical director the ablest leader in the town—if not the ablest, the most popular. No wonder it is hard to come to an agreement. But why borrow trouble?—1906 is far away and 1907 further still. If Newark is entitled to have the festival three or four years hence, that city should claim its rights. The Sängerfest of 1894 was held in New York, and in 1900 Brooklyn, now a part of New York, was the place honored. In 1897 Philadelphia had the Sängerfest. Since New York had the festival twice in nine years, the city can well afford to yield to the demands of the New Jersey metropolis, a lively and progressive town, abundantly equipped to quench the thirst on a hot June day.

AMERICAN GIRLS IN EUROPE.

WE are in receipt of a letter touching upon a point that must be of interest to all those American girls who contemplate an operatic career in Europe. The few lines of J. St. G. express a curiosity that probably prevails in all American musical circles. Here is the letter:

Editors *The Musical Courier*:

Will you kindly tell us in your valuable paper how much is the average salary paid to American girls that are singing in the opera houses of Europe, and is it hard to get such a position? Are there many American opera singers over there now and who are they? Thanking you in advance,

Sincerely yours,

J. St. G.

BALTIMORE, Md.

We are glad to be able to answer these questions. The average salary paid to such singers is \$80 monthly. It is hard to get such a position if you wish to obtain it on your merits as a singer. It is difficult to obtain a complete list of the American girls at foreign opera houses, but we know of Geraldine Farrar, Edyth Walker, Olive Frem-

stadt, Frances Saville, Elizabeth Parkinson, Bessie Abbott, Mary Garden, Yvonne de Treville, Maude Courtenay, Thea Dorré, Henrietta Goddard, Mlle. Doria, Martha Hofacker, Marie Tiziana, Belle Aplegate, Minnie Tracey and Frances Franceschini. It will be observed that in Europe American artists are paid almost as much as foreign singers receive at our Metropolitan Opera House. There once was a man named Blaine, and he said some futile things about reciprocity.

THIS question of the New York daily newspaper critic could be settled once for all in a simple and satisfactory manner. These men should be given a chance finally to justify their self assured authority. Acting in behalf of the intelligent musical public—of which this paper is the legitimate representative

THE UNLUCKY NUMBER.

—THE MUSICAL COURIER here-with invites the critics of the Tribune, the Sun, the Staats-Zeitung, the Times, and of all other New York dailies, to meet at this office on any day and at any hour convenient to themselves, and to undergo the following rudimentary musical examination—an examination which any conservatory student of average ability should be able to pass with very nearly 100 per cent. It shall be understood that no encyclopedias or other books of reference be brought to this examination. The questions will be along these lines:

I. With your back turned to the piano name three single tones struck thereon, also three separate chords, and determine whether these chords are major or minor.

II. Without the music, determine the key in which a piece will be played on the piano.

III. Modulate on the piano from G flat major to A minor.

IV. Perform correctly on any instrument, or sing, from music or from memory, a work at least two pages in length.

V. Sing or play, or whistle at sight one page of music that you have never seen before.

VI. Write a correct bass for a selected melody of eight measures.

VII. Analyze the form of a sonata or a symphony which you have never heard, and about which you have never read or written "program notes."

VIII. Without consulting a book of reference write "program notes" for a symphony, a concerto and an overture, all standard works, to be selected by THE MUSICAL COURIER.

IX. Write from memory ten or twelve measures from any standard piano, violin or 'cello concerto, or from any work by Tschaikowsky, Richard Strauss, Massenet, Sinding, Bruch or Lalo.

X. Name from what well known works are short excerpts that shall be played to you on the piano—from symphonies by Mozart, Haydn, Beethoven, Mendelssohn, Schumann, Bruckner and Brahms.

XI. On paper, transpose Gounod's "Ave Maria" to any desired key.

XII. A pianist will play badly one movement from a familiar Beethoven sonata. Point out his errors in tempo, phrasing, accenting, dynamics and technic. The same experiment will be tried in other music with a singer, a violinist, a flutist and a 'cellist.

XIII. Examine pages taken from the most familiar orchestral scores and determine the works to which they belong.

There are thirteen questions, and we are afraid that the number would prove unlucky for our wise Gotham critics. However, we—and the whole musical world—should be most glad to have our surmises proved wrong. As an inducement to the critics THE MUSICAL COURIER will offer to pay to any one of them that answers correctly all the thirteen questions asked the sum of \$15,000 in cash! Come now, gentlemen, this should be easier work for you, and surely more profitable than annotating programs, or teaching, or editing folksongs, or lecturing. Who will be first? Incidentally, in the thirteen questions are interesting suggestions for musical parlor games to be played when there are critics among the guests. Thus everyone can conduct his own examination of the critics, and come to the conclusions already held by THE MUSICAL COURIER.

THE NATIONAL CONSERVATORY.

An Institution for the People.

THE movement for the establishment of a National Conservatory under the auspices of the Government, with four chief seats of learning, as they may be called, one in Washington, one in Chicago, one in San Francisco and one in New York, has taken formidable shape. It is necessary to repeat here that the many small conservatories of the country will not be injured, but will be benefited, because they would be preparing pupils continually for entering the larger schools of the Government, those larger schools by no means occupying themselves with the rudimentary branches of music and art. Schools throughout the country would be the ones from which the National Conservatory would take its pupils, and it would therefore advance the curriculum and the quality of the work in smaller private institutions in order to prepare their pupils properly for the Conservatory.

There are many defects in the musical studies and musical conduct of affairs generally in America. Musicians all readily recognize them. For instance, there is no special system of learning to equip people for orchestral work, and therefore orchestras here are constantly drawing their forces from Europe. As matters are now we must send our children over there if they want to learn to become good orchestral instrumentalists. Although there are as good teachers in this country as anywhere, there is no such management and system prevailing here as is necessary to give pupils that practice control requisite for those who want to obtain positions in orchestras, young men particularly.

The vocal question is a very important one. The National Conservatory would take this thing up and treat it radically. The millions of dollars that are now spent in Europe for the purpose of educating children and advanced pupils in the vocal art will not be spent here under present conditions because the people of this country have no faith in teachers and colleges. The teachers and colleges here are just as good as any in Europe, but there is lacking with us the authority and the atmosphere. The atmosphere is absent because there are no great institutions in music which the public can look up to with respectful attention and appreciate properly the importance of music as an educational factor. We might as well be honest about that. There is no use trying to hide such well known facts under a disguise of self esteem which is based chiefly upon business methods. Some years ago this paper published an article showing that the expenditures of the American people in Europe for vocal and instrumental music represented an outlay of some \$7,000,000 annually in that direction. Well now, if \$5,000,000 of that \$7,000,000 were left in this country it would be a small item, it is true, yet the actual results would be greater because the people would get the benefit and that would increase the popularity of the National School at once and make it a great art centre.

Another thing which the National Conservatory could do would be to introduce orchestral concerts under the direction of properly equipped conductors. There are very few great orchestral conductors in America residing here, such, for instance, as Theodore Thomas, or Mr. Gericke, or Mr. van der Stucken. Mr. Paur could not maintain himself in New York against the intrigues that finally succeeded in driving him out. A number of our orchestral leaders in America run entirely on their social "pull," as it is called, and they are working the

scheme through a kind of political wire pulling that ought to put artists to shame. The National Conservatory would put an end to all that kind of work, for the reason that men would then have to depend entirely upon merit and ability. Men would become independent through the establishment of such a Conservatory by the Government, which means that merit would then come to the forefront, while under the present conditions it is relegated to the rear, because there is a stronger thing known as the social "pull." This has kept New York in the background more than any other city. It has, in fact, been a curse to the musical development of this city. It drove Paur and Theodore Thomas out, for they would not descend into the arena of political wire pulling. It will thus be seen that the great conductors will not remain here, for it also drove Mr. van der Stucken out. They cannot maintain themselves against intrigue contrived by a pack of mediocre people in music whose fate would be doomed forever by the establishment of a Conservatory by the Government, a plan which has met with their opposition because they are aware of their impending doom if such an institution were organized.

It must also be admitted here, without hesitation, that the strength of the movement lies in the West. The Western people and the Southern people, too, will spread this thing all through the country and will compel New York to accept it. It will never come out of New York. The ring of musical politicians is strong enough in New York to keep the metropolis out of it, and it is therefore doubtful whether any Representatives and Senators from this State will work for it. It would be surprising if they did. It probably would be supported in the counties and smaller cities of New York State, but not from here. Therefore we must look to the representatives of the other States and to those of the great West chiefly to put this important elemental proposition before the people, and to give New York the benefit despite its own indifference.

THE MUSICAL COURIER is in favor of it on general principles; in the first place, musical education is lacking, and in the theory of music there is a great deficiency and defect in every direction. There are very few institutions where such a proper knowledge is imparted to the pupils as to bring out of them the quality of composition which may lurk within them, and which gives them the ability to observe properly the nature and character of good work. Some of the most commonplace plagiarisms are looked upon here as original. This is due to the fact that the schools have not given thorough theoretical knowledge to the people. The Government school would end this evil. Unless the Government school comes to us we will never produce great musicians. There will never be any great reproductive artists such as will call for the admiration of Europe, because the people of Europe will not accept our artists from here unless they have first gone through such authorities, as it were, that have been recognized directly or indirectly by the Government. There is no institution of learning in music that can compare with the Paris Conservatory. There is nothing here that can compare with the Leipsic, or Moscow, or St. Petersburg Conservatories. We have no institutions here where the pupils go through a regular system of receiving a diploma from such persons as are known not to have any business connections with the institution, but are at the head of it through their professional

standing. The fact is that anybody can start a conservatory of music anywhere in the United States. In this country there are conservatories of music which give out for a small consideration the degree of Doctor of Music to their own teachers. There are conservatories in this country that have from the Legislatures of their States charters entitling them to give out a degree of music, and for this reason THE MUSICAL COURIER has always considered the degree in America such a great farce that if any musician used it he is immediately ridiculed, not that some do not deserve it, but because it has become so contemptible through that practice. The music teacher who can play fairly well—the C major scale—and who has had some business connections with a school or conservatory of music in some town applies to the Legislature for a charter which enables him to confer the degree of Doctor of Music, and then he makes Doctors of Music. It is a farce to such a degree that it makes all music in America seem absurd.

For this and many other reasons THE MUSICAL COURIER is as persistent as ever in aiding as much as possible the purpose of organizing on the part of the Government at Washington a great National Conservatory in music and art. It is very much needed here, and it will root out a great many humbug institutions and strengthen the legitimate ones. The teachers in those conservatories are receiving their small salaries, and therefore the conservatories have none of the great teachers in their respective communities, with a few exceptions. These better teachers will be employed by the Government, the examinations will be systematic and thorough and the young people would then learn to distinguish as to what is good in music. In attending a concert they would soon know whether the conductor is fit or whether he belongs to that set of New York conductors who do not know anything about conducting except time beating, and sometimes very little about that.

It is very probable that the important papers of this country will advocate the National Conservatory. It may even become a political question. It is impossible to say how it will develop. The Southern people need it very much, and as the tuition will be at a very low price it must be gotten up in the interests of the poor people of the country. It is probable that the Unions may take it up and advocate it, as well as the labor organizations—all those people whose children are now barred from studying music to any extent, or at least enough of it to give them an opportunity to discover whether there is any musical merit in them or any musical temperament.

It is not necessary to secure the adhesion of any musical forces, because their own interests are centred upon their private speculations, and such a scheme cannot therefore be expected to receive much disinterested consideration from them. Neither is it necessary to secure any piano manufacturers for the purpose of getting their aid, because they will only be too delighted and pleased to have their instruments placed in the Government institutions and their various branches. All that is necessary is to control the thing through the natural enthusiasm of the people at large, the great masses of the healthy people who have forced upon the Government all the various great institutions which are identified with it. It was the people that called for the geodetic survey, that called for the establishment of the museums of natural history, &c., it was the people who secured municipal libraries through their demands, it was the people who, through their public spirit, secured the appropriations for cleansing rivers and rendering them fit for navigation. It was the people who insisted upon a lighthouse system. It may be said that all these things are necessary to commerce, &c., but the people will advocate this Conservatory as soon as they know that it is just as necessary as the development of

commerce. The protection of the human voice is an important thing for the general health, for the lungs and for the system, and a proper musical education is an important matter in the education and development of the nation.

It is not necessary, therefore, to call upon the musical elements, for they do not constitute a large force, they have no power whatever, as a voting aggregation or voting element, and they cannot exercise any particular influence unless it be against the Conservatory, and as this is known now it is not necessary to consider them at all. It will be from those sections where there are very few musicians that the Congressmen can be made to vote for this measure, for those communities that have no musical institutions will be only too glad, of course, to be benefited by it, for the reason that their children can be educated in the National Conservatory. Whoever the projectors of this proposition are, they should have their minds clearly made up that they are wasting time in disturbing themselves with the musicians, many of whom, as has just been stated, oppose the scheme for private and business reasons, and they are right in doing so, and as they are right in doing so from their point of view, their co-operation should be at once looked upon as unnecessary. Of the 16,000,000 families in this country proper there would be over 15½ millions that would be behind the Conservatory if the matter were properly handled, and as for the rest of the families outside of these 15,750,000, they are the families among which we find the musical people, so they represent a very insignificant force in this question. The National Conservatory will be of vast interest and importance to the musicians of this country, but they will never know it until it has been established. They will then feel how it has elevated their profession and increased their opportunities and given them a chance to enlarge their scope and standing. Until the institution has been established they will not understand this.

There must be an authority in the United States as there is now in Europe, and that authority is the people through the medium of the Government. That will put an end to a great deal of this trashy music that is written, and it will prevent a great deal of music from being considered good music—stuff which should be relegated to the waste basket, and it will also prevent piratical composers from posing as originators of new music and new musical ideas. All these great questions will remedy themselves, but the only way to remedy conditions here is through this National Conservatory, which must be carried to a successful issue without the co-operation of musicians. The musicians do not want it, but the people must get it, and they will get it. This paper can readily explain the thing to any Congressman who desires to know how vicious are the systems used in most musical conservatories, and how most of them are conducted on an insignificant money making plan, considering the thousand that are now in existence in this country, out of which there are probably twenty-five that are of some consequence or strength or influence and that have done something. These twenty-five conservatories might be asked to co-operate, because they would be benefited by the National Conservatory. The other 975 are a disgrace to America and to music.

SAID the New York Evening Post last week: "We need no permanent orchestra at all, but simply a permanent conductor of the rank of Nikisch, Mottl or Richard Strauss. Under Anton Seidl the Philharmonic players used to get more than \$20 apiece for each concert. Why this same orchestra should now need \$25,000 a year, for four years, to put it on a paying basis, is a mystery; or rather, it is not a mystery."

It is amazing how quickly the daily papers see some things after THE MUSICAL COURIER.

In the article "Ein Heldenleben" and its English Critics," published by THE MUSICAL COURIER last week, Ernest Newman accomplishes a sane and thoughtful summing up of the London critical opinion for and against Richard Strauss. Mr. New-

man begins by being slightly ironical, as when he says:

THE FACTS

ABOUT STRAUSS. "The main fault I have to

find with the criticisms is

* * * that no one has indulged in imbecility or impertinence * * * Why does not some representative of the good old school arise in his wrath and vindicate the supposed inalienable right of a musical critic to be a blackguard and an ass?"

The "openness of mind and soundness of taste" displayed by the English critics is, however, not everywhere apparent in Mr. Newman's quotations from the articles of the leading London critics. These gentlemen do not distinguish between the musical and the metaphysical phases of Richard Strauss' work. His programs, or rather the lack of them, cause his English commentators much perturbation. The title blinds them to the music, and the music makes them forget the title. Between these two extremes the critics grope about seeking for tangible clues, and feeling not quite certain whether the revolutionary Richard is really a devil of a fellow or only a very clever and noisy impostor. There is in all the reviews an evident air of caution, a palpable desire to tell the obvious rather than to hazard a speculation. And the obvious is that Richard Strauss handles the orchestra with masterful skill, employs amazing counterpoint, and presents musical portraits of titanic magnitude.

"Do Strauss' inherent musical ideas warrant the use of such extravagant means?" some of them ask. Why this question? Surely we look to the critics for information on such a knotty point. Precisely there lies the kernel of the whole discussion, and no one seems willing to bite into the kernel. The valiant band marches bravely around the shell. The story of Beethoven, of Berlioz, of Liszt, of Wagner, and of Brahms is fresh in the eager critic's mind. Once a critic, always cautious. We possess printed records of opinions written warmly but hastily when the great names in music were new. These opinions read rather foolish to-day. Our contemporary critics will not make a similar mistake if they can possibly help it. They are anxiously watching Richard Strauss and waiting for some enlightenment from his own lips. Unless we are vastly mistaken in the man he will never say more than he can express with a pen and a bundle of manuscript music paper. The clues in his titles and subtitles are no clues. The critic who is bound to bring the music to the "program" will never understand Richard Strauss. As well follow Wagner's "Faust" overture with a copy of Goethe's tragedy, or Tschaikowsky's "1812" with a "History of Russia."

Strauss regards his critics with a certain grim contempt. He knows that most of them are wrong, and he knows that he can set them right with a word, but he refuses to speak that word. If Strauss has any sense of humor—and it would appear that he has, in the scores of "Don Quixote" and "Till Eulenspiegel"—then he is quietly enjoying one of the most stupendous jokes ever perpetrated in musical history. What a spectacle to him, of these critics sniffing about the machinery of his wonderful works, peering anxiously between the bolts and bars and cranks and wondering, like Helen's babies, "what makes the wheels go round." "I hear the drum," cries one. "I hear a D sharp and an E sounded together," cries another. "He makes the trumpet do the impossible," sagely remarks a third. It is not in these tricks or in merely external devices of any kind that Strauss' significance must be sought. Every great composer has resorted to unusual methods when his ideas ran in unconven-

tional mold. And no composer was ever great who was not at some time unconventional. What matter whether Strauss employs "dissonances" and "strange harmonies"? Are we to deny his creations a hearing or to gainsay their value because they are not like other works? Have the centuries taught us no better lesson than that?

The fact of the matter is that the critical task would be greatly facilitated if the searchers held more to Strauss' absolute music and less to his "program." He has himself said of his "Zarathustra" that he was not trying to give us Nietzsche in music. We have heard him say, "I read and studied Nietzsche, and in 'Zarathustra' I tried to express my admiration for the man." That is all, and all should be enough. We accept as absolute music and judge accordingly Tschaikowsky's "Hamlet," Beethoven's "Coriolanus," Berlioz's "King Lear," Brahms' "Tragic Overture," Liszt's "Les Preludes," Saint-Saëns' "Danse Macabre," Smetana's "Richard III," and Wagner's "Siegfried Idyl." We ask no formulas for these works. We listen and we draw our own conclusions. It would be a pity indeed if music had ceased with Brahms, and if our own generation had produced no composer able to voice the musical thought of our own day, and to find a characteristic form for his utterances. We contend that Strauss is such a man and that his form—half symphonic, half rhapsodical—is the form of today. Music does not stand still any more than literature or painting or architecture stands still. We feel sensations today that our ancestors never felt, and we hear sounds that they never heard. That is why to our complex modern ear Haydn and Mozart's orchestration seems archaic. Once some persons asked, "After Beethoven, what?" The "what" proved to be Wagner, Brahms, Tschaikowsky, Verdi, Dvorák, Berlioz, Schumann, Liszt, Mendelssohn, Saint-Saëns, Chopin, Franck, Glinka, Gounod, Goldmark, Meyerbeer, Rossini and others. After these men, what? Richard Strauss, as the first of a new school. After that, what? Another man, another school.

The process is endless. The doctrine of evolution applies to music as well as to its makers. Why should we be distrustful of Strauss because he lives with us? Do we lower our critical dignity by placing the laurel on his brow instead of on his gravestone? Really, some of our critics would have us believe so. Let us not reproach Richard Strauss for his marvelous technic; he came by it honestly. This technic is necessary to express the composer's transcendental ideas, his momentous themes, his Gargantuan climaxes. Were his imagination to outstrip his technic Richard Strauss would be a sorry spectacle as a composer. It is in this proper balance between the will and the deed—as Schopenhauer might have said—that much of our composer's greatness lies. How vague were the first criticisms of Strauss' "Death and Apotheosis," and yet how transparent is that symphonic poem today. Perhaps when the redoubtable Richard has turned out another half dozen of his stupendous works we will all be able to understand quite his "Heldenleben" and his "Don Juan."

On other occasions THE MUSICAL COURIER has presented technical analyses of "Heldenleben," and we expect to present them again whenever occasion requires. This article is merely an attempt to point out to the London critics a few facts which they should have discovered for themselves. Hanslick is still too strong a force in England. The young English critic feeds on Hanslick—Hanslick, the man that denounced the gifted Bizet and denied the genius of Wagner. America may not be the literary and musical hub of the universe, but it certainly sees some truths with amazing clearness. Nor is it afraid to shout out to the world what it sees.

The Critic's Opportunity.

A Question of Privilege.

ELEVENTH PAPER.



HE New York Sun of December 28 devotes a column and a quarter of its "valuable space" to airing the "hurt feelings" of certain singers of the Grau Opera Company to whom so little applause has been accorded of late that they have come to the conclusion that those who attend the performances at the Metropolitan go there "to rest."

There is reason to believe, taking the article as a whole, that in the minds of the singers who thus arraign the public the accusation of going to the opera "to rest" is deeply tinged with sarcasm. If this is their point of view it is only another proof that they do not know how the other half lives. The most of these singers are foreigners; even those who are of American birth have lived abroad until they are no longer in touch with the life of the masses in their own country, and the salaries they draw enable them to live in a manner that removes them still further from acquaintance with the conditions under which the greater number of those who pay for seats at the opera are compelled to exist.

The American, though compounded of peculiar fibre and differing radically, in some essential particulars, from other races, is not above the weaknesses of the flesh and the common necessities of the species. If you tickle him he laughs; if you prick him he bleeds; if you scratch him you find the Tartar. It is true that, like the Spartan boy, he will allow his vitals to be torn so long as no one touches his pocket; that he has become inured to more kinds of torture than any race known to history, the red Indian not excepted; that he will endure anything, suffer any indignity that is put upon him in the name of civilization; that to the mere slings and arrows of outrageous fortune he has again and again shown himself impenetrable; but, like all other things endowed with life and the power of motion, he must sleep occasionally and he must rest somewhere.

The American living in cities has learned to preserve not only his life but a degree of mental poise in the imminent, deadly breach of the flashing automobile; to bear unmurmuringly, during transportation to and from his business, the worst form of punishment inflicted upon recalcitrant convicts (that of being suspended by the thumbs), and to transact his business in the midst of confusion that would throw a sensitive person into a padded cell inside of twenty-four hours; but he has not yet learned to sleep on the patent contrivance, designed primarily with a view to serving some other purpose during the day, such as wardrobe, writing desk, stepladder or refrigerator, and so modeled as to look as little as possible like a bed.

So far as the official "society" of the metropolis is concerned its members are doubtless provided with facilities for taking their rest at home, when they have the time for it. Though the description of a real bed now reads to the average New Yorker like a page out of "The Arabian Nights," it is still conceivable that the person of fabulous income may

possess such an article; that there may be houses in New York where the furniture has a permanent form; where a bed looks like a bed and remains a bed throughout the twenty-four hours, and that the owner thereof is not afraid to commit himself to complete oblivion lest he unwittingly touch the spring that converts his couch to other uses and so find himself precipitated to the floor or wedged into the upper compartment of his sleeping apparatus, which in the daytime is used to keep the milk from boiling or the butter from running away.

It is possible that the very rich possess these luxuries, and that they are able to build themselves houses large enough to secure the inmates against the "stings of human neighborhood," but it is one of the practical jokes of Destiny that those who have the necessary facilities for sleeping have no time for it. Their lives are given over to amusements of the strenuous sort; to situations in real life beside which the mimic complications of an opera plot show dull and wan. When they arrive at the opera they have but just dined, and all who possess the price know the soporific effect of a dinner of several courses, either with or without wine. This is essentially their hour of relaxation, and those of them who are sufficiently awake to feel the need of entertainment prefer their own conversation to the music. This is sufficient proof that they do not go to the opera for the sake of the performance, but regard the function as a means of disposing of time not otherwise occupied, or the opera house as a place of comparative retirement, where they may get an interval of rest and regather their forces for a fresh plunge. They are clearly in no mood for undue exertion, and to expect of them a vigorous hand clapping, or even a noticeable show of interest, is to be guilty of a lack of consideration.

But if little is to be expected in the way of applause from the box holders, certainly less is to be expected from the hard pressed holder of the parquet coupon. He is for the most part a dweller in apartments; and, whatever may have been the hopes entertained with regard to this manner of living, when it first dawned on the urban mind as a solution of the problem of distances, it is now well known that the apartment building is not designed to live in but to rent, and that in the art of murdering sleep Macbeth is a mere bungler compared to it.

What with the patent adjustables that he is compelled to lie upon, the babies to right of him, the pianos to left of him, the dish throwing of ill assorted couples above him, the carousing of couples of questionable repute beneath him; the dogs that are lodged in the building in spite of his protests, the cats on the back fence and the organ grinders under the front window, there is not an hour of the twenty-four when the most optimistic flat dweller lies down in his own domicile with the expectation of sleeping. To any but a resident of New York the Metropolitan Opera House might not seem an ideal refuge from the cares and the noises that infest the day; but the New Yorker has learned to take his blessings as, and where, he finds them, and to be thankful for small favors, and the opera house is the only place in town which may be relied upon with certainty to afford rest for the weary. It marks a decided lull in the tempestuous

life of the distracted flat dweller; the contrast it offers to the rest of his experiences is so vivid, so exquisite, that on entering he falls asleep as naturally, as inevitably, as the exhausted infantryman goes to sleep on his feet in the pauses of a forced march.



A generation ago people went to church to sleep, but it costs something now to hold a pew in a fashionable church, and those who want a pew must pay for it the year round. Single seats are not to be had on as easy terms as at the opera, to say nothing of the fact that the ritual of certain churches seems to have been conceived in a spirit of rigor that takes no account of the needs of society, and the imperative demand for at least one day of rest in the seven. In some churches one must be always getting up or down during the service or else proclaim himself an alien and be viewed askance by the congregation. People come late to church, too, just as they come late to the play or the opera; so that quite up to the moment when the sermon begins there is always more or less disturbance, and the sermon, though it may be of the mild, innocuous quality, eminently calculated to produce slumber, is far too short to afford the needed rest. In other churches the doctrines are inimical to repose. Even where one does not accept the tenets and would not otherwise be disturbed by them, the tone in which they are proclaimed is frequently sufficient of itself to wake not only the sleeping but the dead.

If one goes to the play the situation is not much improved. The drama is given in the native tongue and this makes it impossible to remain wholly indifferent to what is going on. From time to time the attention becomes entangled with the plot, especially if the actors are disposed to be noisy and, instead of enjoying the profound and dreamless slumber which alone insures refreshment of mind and spirit, the listener swings back and forth between waking interest and that semi-conscious impression of imminent happenings that has all the harrowing effect of nightmare. In those theatres where the works of the old masters, revised and brought down to date, are given under the name of American Light Opera, one's rest is disturbed by the gags that provoke the thoughtless to laughter, and the Metropolitan Opera House is the only place in New York where one may compose himself for slumber, sure that for at least three hours nothing will occur.



Only those who habitually attend the opera know how assiduously those who control the destiny of that enterprise have labored to exclude everything of a disturbing nature; everything that could stimulate either the mind or the emotions to a pitch incompatible with absolute repose—how the ambition of the singers, the intentions of the composers, even, are often sacrificed to this end with a singleness of purpose that can not be too gratefully acknowledged by the beneficiaries of the system. The opera is essentially the storm centre of our bustling American life—the pivot of a cyclonic evolution, itself undisturbed; but it is something more than this; it is the one precious, indissoluble link between a radical and aggressive modernity and a prehistoric past. No new thing is allowed to disturb the settled serenity of its atmosphere; but, if a new thing should happen to go astray there, no one would know it until the critics had met in solemn conclave to determine what language the libretto was written in, how much the composer owed to Wagner, which of the singers were in voice and to settle such other points as they might deem it wise to coincide upon.

The Metropolitan is par excellence the temple of the ancient, the honorable, the established. Year after year there is the same steady grind of operas, all given in foreign tongues, and, as enunciation is a lost art, even those who pretend to speak the sev-

eral languages under favorable circumstances are wholly at sea as to what is going on on the stage unless they happen to be devotees of "absolute music" and are so familiar with the rotation of bills that they know what to expect. As for the stranger who enters, he has no guide to the performance whatever. If Verdi's name appears on the libretto he assumes that the music is being sung to Italian words, and if the orchestra is especially noisy and erratic he infers that Wagner's uneasy ghost is abroad; but this is mere conjecture. Some members of the company may sing the language of the composer, but others may prefer their own, and still others may be impelled to chose a dialect midway between the two; and, as the spectator has no means of knowing which of these courses may be pursued, and cannot possibly distinguish the words, his thoughts are left free, and he may gradually settle down into the beatific state from which, outside the opera house, he is cruelly debarred.



A drama given in an unknown tongue may become a stirring thing in the hands of an artist who is not above making use of those passions and emotions upon which all drama turns. But singers do not act. We hear much of "music drama," but we never see it. The singer dare not give rein to temperament lest the habit grow upon him and he become the victim of nervous prostration. He, like the audience, is seeking repose when he appears at the Metropolitan. It is the school in which he studies what the "New Thought" people call "mental control." Everything in the nature of dramatic portrayal is carefully excluded, and a situation that in other hands might become a seething vortex of passion purrs as amiably as a kitten on a rug. All that a singer is expected to do is to keep the pitch. If he or she succeeds in doing this the achievement is dwelt upon as though it were a mark of distinguished merit rather than the first requisite of singers of even the most modest pretensions. In the circumstances there is nothing to differentiate one part of the opera from another. It flows on, placidly, like the brook, except when somebody gets off the key or the orchestra runs amuck, and everybody is suited, or at least it was supposed that everybody was suited, until the article referred to came out in the Sun.

Now observe the exacting selfishness of the singers. Instead of being glad that while earning fabulous salaries and occupying enviable positions before the public they can afford the much needed refuge to a hard pressed community, they demand that those who put up money for seats shall not only remain awake to listen to them but that they shall at the end of each number exert themselves to impress their approval on the singers. Why is it necessary for the singer to have the approval of the public hammered into him by this barbarous practice? That it is a barbarous practice is not likely to be disputed by anyone who has had his ears assaulted by it at the close of some particularly tender and touching strain or immediately after some finely impressive finale. Hand clapping after the "Swan Song" in "Lohengrin" or the "Pilgrims' Chorus" in "Tannhäuser," is as much out of place as it would be after an "Ave Maria" or the "Kyrie" in a church service. Wagner would not permit it at Bayreuth until the close of the opera, and discouraged it even then. Of all the sounds which in the course of a day assault the ear it is the most disagreeable, and we endure it only because we have become inured to all forms of torture, but especially

to that form that is applied through the sense of hearing.



The proper place for handclapping is a political convention or a football match, though it may not be especially objectionable in a vaudeville theatre or in the pauses of American light opera where there is no criterion of taste; where the singers and actors have no standard of merit; where not only their prestige but their salaries depend wholly upon the suffrages of the public. It may not be offensive at the play, provided it is discriminating and spontaneous, but it has no place in music, and the true artist is independent of it. Every artist who is worthy of the name is his own court of last appeal, and why should the singer in grand opera, whose costly training places him above the critic, who has a fixed standard toward which he aspires, feel the need of the applause which is always more or less perfunctory; which, when it is not the result of ignorance, is often merely the result of complaisance and is more frequently than otherwise misplaced.

The writer, the architect, the painter, the sculptor do not expect applause. The only assurance of success these have is the willingness of the public to pay for their work. The singer not only has this proof, but he has the daily notice in the papers, by means of which he is able to keep his finger on the public pulse, and why should he ask for more? The minister in the pulpit gets no applause, yet manages to know what impression he is making on those who sit in front of him. The attorney gets no applause from the jury, but makes shift to win his case. The members of a church choir get no applause, but they would scarcely dare to offer a "cold house" as an excuse for indifferent work. The individual members of an orchestra are not singled out for applause, but it is on the work of individuals that the performance of the whole body depends.

The feeling that sustains the poet or the painter, who must do his work apart from the public, and does not expect to be told at every step just what impression he is making, is that his work must inevitably reach its mark; that it will, whatever the difficulties in the way, reach those to whom it is addressed; and this must also be the feeling of the actor or singer who has a sense of worthiness within himself; who is interested in his work, not merely in the opinions others may hold regarding it. An accomplished singer who has spent years in study and in the practice of his art is a far better judge of his own achievement than the majority of those who listen to him. He knows whether he has done well or ill in a given situation. If he has done well the applause of a mixed gathering should be a matter of indifference to him; if ill, it is little short of direct insult. In such a case, if he has proper respect for himself, he must feel as the poet feels when the critic praises his weakest lines; or as the hapless author of a dramatized novel feels when his "local color" is praised by persons unfamiliar with the scene of his story.

If an actor or singer is at all sensitive he must feel the temper of the audience, and a popular demonstration can only be necessary in the case of those who are insensible to the operation of "Nature's finer forces." Of one thing a singer may always rest assured: if he is thinking first of all of the work, rather than of the impression he is creating; if he feels the work himself, he may know that the audience is feeling it too; if he is cold and indifferent the audience will remain cold, no matter how dili-

gently it may strive to conceal that coldness by means of noise.



One of the best reasons for doing away with this sort of applause altogether is that it is the instrument of inviolable distinctions, which often bear hardest on the truly deserving. A singer possessing a strong voice, but showing little evidence of culture or natural intelligence, a fine stage presence, a pretty face, a winning personality, may frequently bear off the palm from the real artist of the company; and a catchy air, poorly sung, wins plaudits that should be given to work of a higher order; which, precisely because of its lack of pretension and its artistic quality, passes over the heads of the majority of listeners. In such cases, if the singer is young and inexperienced, he cannot help feeling the slight, even though aware that his work is well done. The habit of gauging success by the popular suffrage has its effect for the moment, and unless the singer is firm of will and steady of purpose, this sort of treatment will ruin him in the end if continued. He will very naturally ask himself why, when applause and money may be won by indifferent work, one should at the expense of much that is enjoyable press on toward the mark of the high calling.

One of the worst results of the system is the hatred and the jealousy it breeds in the ranks of the singers. Those who are sufficiently weak or sufficiently uncertain of their own powers to crave this sort of applause are sufficiently weak to feel the slight when the tribute is withheld and to resent a monopoly of favor on the part of any of their collaborators. To these the thoughtless partiality of the multitude appears as a direct blow, not only at their prestige, but at their means of livelihood, and it may work irreparable injury where a manager is sufficiently ignorant to regard it as a test of success. The critics are in a great measure responsible for this demand on the part of singers whose gauge of success should be much higher. For years it has been the chief business of the critics to feed fat to the vanity of singers who, however acceptably they may have played their parts, were no more entitled to a continuous and systematic coddling than other men and women in other fields who have done their work quite as well. Singers without dramatic force, lacking the mental acumen that would enable them to grapple successfully with subtle distinctions of character, without the breadth of voice and method that would enable them to give adequate expression to the more exacting episodes of music drama, are continually praised for merely keeping to the key.



It is impossible to believe that such is the case, yet the effect is quite the same as if the critics had decided at the beginning of the season which of the singers were to remain above reproach, and had entered upon a solemn covenant to place these on a pedestal and hold them there regardless of their limitations; and this assurance of immunity, while it necessarily renders a singer more and more indifferent to the demands of the various roles he may be called upon to take, renders him at the same time more and more exacting toward the audience.

While there is not a single reason in favor of giving applause during a musical performance of any sort, there are many good reasons for withholding it, and these are especially applicable to opera. In spite of the injury the system inflicts upon individual singers and the cause of music in general,

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it is the listener who suffers most from it. The impressions produced upon the mind by a play are more or less transitory and as they pass they leave the mind free. Here applause is no serious interruption, and it is much less apt to be misplaced than at a musical performance where quite as much depends on the culture and the critical attention of the listener as upon the capacity of the artist. The impressions left on the mind by music are more lasting. Each piece of music that is worthy of the name, each number of a program, each scene of an opera induces a mood in harmony with it, leaves as it were a certain mold in the mind. This fact is always taken into consideration by capable musicians in the selection and arrangement of the numbers of a program. In opera the arrangement takes care of itself, as one scene leads naturally to another, and the sudden breaking in on a prepared situation is as impudent as breaking in upon a conversation with some irrelevant topic. Instead of being allowed to enjoy the impression created by the music as long as he is able to retain it and to pass without interruption from one mood to another for which he has been prepared, the listener has his consciousness rudely assaulted by a senseless clamor coming often from those who care nothing for the music, who do not know whether it is good or bad and are applauding merely from habit. Often it comes from those who have paid no attention to the music, who therefore have no idea of what has been going on; who are roused to a sense of what is expected of them by the cessation of sound and are able to applaud the more vigorously in some cases for having escaped the infliction. The singer who feels the need of such applause as this must be sadly lacking in the consciousness of a power within, apart from which merit of a high order cannot exist.

In opera especially both singer and audience are continually treading the verge of an abyss. If in pure drama there is only a step between the sublime and the ridiculous, in music drama these two poles are not separated by so much as the fatal step, and at a touch both singers and audience topple headlong. In many of the most serious situations a moment's reflection on the part of the spectator is fatal to the illusion, which must be defended by every device in the power of the listener, whose attention must remain fixed in the realm of perception. He must see with the eye and with the emotions, never with the reason, and must so far as possible suspend reflection. Then at the precise moment when he has need of all his power of command and concentration comes the shock of the clamor as destructive as it is meaningless, and the whole edifice which has been built up so laboriously goes down like a house of cards. In certain situations in opera applause of any sort, however intelligently directed, is as incongruous as it would be in a church service at the end of an anthem. It is especially objectionable when made use of to recall singers at the particular stage of the performance when their reappearance is most fatal to the logic of the situation. Only those who are, for the moment, dead to all sense of humor could preserve their gravity, much less the illusion, when a curtain is raised for the reappearance of a singer who has just made a dramatic exit, not only from the scene, but from life; and how imbecile becomes that scene in which a stirring climax is suspended while the music is repeated, as, for instance, is often the case after the sextet in "Lucia," where the entire action of the drama is held in check while the number is several times repeated; or as in a scene portraying madness, when in response to a frenzied encore the singer is compelled to "reward," again and again, the matter "that madness would gambol from."

The pleasure of the true artist in his work (and no man or woman is an artist who does not take pleasure in the chosen work) is a thing above and quite apart from the price his work may bring in the market and from its effect on the crude minds which pass superficial judgment upon it at the mo-

ment of hearing. The market value of one's work affects his pocket only; it cannot affect his own estimate of his achievement nor his pleasure in the doing. These no power outside himself can touch, and more often than otherwise it is precisely because the singer feels his lack of power that he craves the support of the popular verdict. It is needless to say that vanity and laziness lie at the root of such craving.

Upon what ground does a singer base his claim for this indulgence? Is it from a lack of the consciousness of his own merit, or is it because he has so long been fed on praise that he has lost all relish for other diet; is so accustomed to having his most exacting draft honored on presentation that he has lost the patience to which workers in other fields are compelled to school themselves?

THREE is a current rumor that among some of the conductors in the city of New York there is a method of charging, say for concerts given under their direction, \$150 to the concert givers or to the institutions for whom they conduct, for the

CAN THIS BE? services of a singer or two singers, \$150 each, and retaining of this amount, say \$50, for

themselves in each case, or even more. In other words, the conductors are said to secure the artists for the institutions or concert givers or concerts in which they conduct, and then, instead of demanding the price asked by the singers or players, they are said to demand an extra price in some cases, and to be getting the difference, or in other cases to give a smaller sum to the singers than they are supposed to be giving. Can such things be possible in this great city of New York?

It is nearly as bad as the critic who is accused—as stubs of check books show—of borrowing money from musicians whose performances and works he is supposed to criticise in the paper for which he writes. This thing ought to be straightened out by the critics just as the other matter should be straightened out by the conductors. It is not the proper way to run musical affairs in a great community, and if there were not such a paper as THE MUSICAL COURIER these matters would not come before the public and they never could be remedied. There is no reason why the critics should not do other work outside of the criticisms in the daily papers, but there is every reason in the world why that should be known. It should be known to the public at large that the critic is not infallible, and that while his judgment on the performances is supposed to be based upon a disinterested view and observation of what he is hearing and seeing, it may yet be influenced because of his associations with musical institutions which he has criticised. It is not expected that he is infallible, and it is not expected that he will permit opportunities to go by to make extra money and increase his income; neither is it expected that this shall remain unknown. It is rather expected that it is all to be shown so that

the world will know exactly what the conditions are. It may be proper for conductors to receive extra money from the soloists they engage for the concerts which they conduct. That may be a proper way from the conductors' point of view, in which to get this additional money, but it is also proper for the world to know it. Therefore such a paper as THE MUSICAL COURIER is upheld and read and subscribed for and advertised in.

If there are any musicians who feel as if they were entitled to the full profit of their services they will be able to secure such advantages in the future as are due them by reporting their cases to this office. There may be considerable money due to them from past engagements, and their future engagements may be made more profitable.

EVERY foreign artist that has once made a success here is always glad to return, like Leon in the cartoon, "to that dear America." The reporter who journeys down the bay never fails to return with the familiar tale. And we read it with a weary eye and a wan smile. Such

THAT DEAR AMERICA. paragraphs usually give us a dull, throbbing pain. As a rule we bear it bravely, more bravely than the

editor of the New York Evening Sun, who vents a column of editorial spleen over the remarks of Mrs. Langtry, reported when her steamer was off the banks and trust companies of this city. The irate scribe asks: "If these people find us so interesting to act before, to sing and play to, why is it that they insist on treating us as good things? We are treated as simple minded gulls, with an inordinate taste for taffy and entirely lacking in a sense of humor. The profits that would be considered satisfactory in London or Paris or Berlin won't do when the great American public is concerned. Guarantees must be given before the artist has his or her trunks packed and buys tickets for the ocean voyage. When we are in question it is a case of making money, and making it in a hurry. The children of Israel didn't spoil the Egyptians with anything like the enthusiasm that the foreign performer brings to the task of spoiling the Americans. It wouldn't be so bad if there were not so much mock sentiment mixed up in it all. Do these people imagine that we put any stock in the talk about hands across the sea, international good feeling and all that sort of rot, as if every actor, actress, pianist, fiddler or singer were a sort of semi-official diplomatist, part of whose duty it was to promote peace on earth, good will to men? Dear America! Dear American dollars!"

Because it is in vain the heat of the Evening Sun man is none the less commendable.

Manuscript Society Meeting.

A PRIVATE meeting of the Manuscript Society of New York was held Monday evening, January 5, at Carnegie Chamber Music Hall, when a musical program was presented to the members and their guests.

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Tour, May, 1903.

MUSIC IN MINNEAPOLIS.

MINNEAPOLIS, Minn., December 27, 1908.

THE Plymouth Church choir, under the direction of Hamlin Hunt, gave its Christmas music Sunday. The entire hour of the Vesper service, beginning at 5 o'clock, a new cantata, "The First Christmas," by C. Whitney Coombs, was given. The regular chorus was assisted by a select chorus.

The Yale Glee, Mandolin and Banjo clubs gave one of their usual entertaining concerts Friday evening at the Plymouth Church to the delight of a large audience. The program was a typical college club program, their voices blending well together, and their numbers were well received and with great enthusiasm. C. H. Bryant, H. H. Reid, Baxter and Ellsworth's singing was very pleasing. The club quartet, including J. W. Reynolds, F. H. Wiggin, J. H. Holmes and W. E. Weston won great favor. The glee club gave a number of humorous songs and encores. The banjo club also came in for a large share of the applause. The students were entertained after the concert at a ball and reception at the residence of Mr. and Mrs. F. B. Semple. In the afternoon Mrs. George Partridge gave a tea at her Groveland avenue residence for the students. Mr. and Mrs. J. B. Gilfillian gave a luncheon in the early part of the afternoon.

A. M. Shuey left Thursday evening for St. Augustine, Fla., where he will give an opening recital on a new organ in Grace M. E. Church. Mr. Shuey will give a recital in Oxford, Ohio, on January 9.

Miss Estha Osborn has been engaged as soprano soloist in "The Messiah," with the Augustana Oratorio Society, of Rock Island, Ill.

The Philharmonic Club, under the direction of Emil Ober-Hoffer, gave Handel's great oratorio, "The Messiah," Thursday evening, at the Swedish Tabernacle. The auditorium was entirely filled, and the Philharmonic Club did justice to Handel's "Messiah" before 3,000 hearers. The audience was very enthusiastic and appreciative of the beauties of the work. The performance was an impressive one; the club sang with fine spirit. "For Unto Us a Child Is Born" was sung so well by the chorus that the audience insisted upon Mr. Ober-Hoffer and the club members acknowledging the applause. The soloist was well received by the audience. Edward Towne, the tenor, has a ringing voice and clear enunciation, and his command of oratorio style makes his singing very pleasing. Miss Helen Buckley, the soprano, sang the beautiful solo, "I Know That My Redeemer Liveth," with expression and sympathy. Mrs. Sue Harrington Furbeck, the contralto, sang "He Was Despised" with deep, sincere and sympathetic feeling. The basso part was taken by Gustave Holmquist, a former Minneapolis singer. His voice is beautiful in quality, and he is musical and intelligent. His singing of the aria, "Why Do the Nations," brought him great applause, and was repeated. Miss Eulalie Chenevert was at the piano. The orchestra received warm applause for its performance of the "Pastoral Symphony."

Miss Francesca Bendeke, whose talented violin playing has won her so many admirers in the city, has just returned from a concert tour in the West. Miss Bendeke and Miss Estha Osborn will give a concert in Plymouth Church, January 9. Miss Bendeke will leave later for Chicago.

Clarence A. Marshall has charge of the music in the First Congregational Church, and Mrs. M. D. Weishoon, Miss Harriet W. Wales, Trafford N. Jayne and Geo. M. Sewell will be the quartet.

Miss Alberta Fisher, one of Minneapolis' most artistic soprano singers, goes again to St. Paul to sing in the House of Hope Church.

Miss Lelia Stevens will be organist at the Central Baptist Church. Mrs. Hawkins, Miss Mabel Otis and Hal Steavens will be the singers.

The Church of the Redeemer will have Emil Ober-Hoffer as organist; Miss Mabel Runge, soprano; Miss Myn Stoddard, contralto; John Ravenscroft, baritone, and Alvin Davies, tenor.

H. S. Woodruff has charge of the organ and musical arrangements at the Westminster Church. Miss Clara Williams, Mrs. W. N. Porteous, A. D. Madeira and O. T. Morris are the singers.

Hennepin Methodist Church will have Dr. Herbert, of St. Paul, as organist; Mrs. Parthenia DeWitt, contralto; J. L. Belknap, tenor, and J. R. Kerr, bass. The soprano has not as yet been decided upon.

Fowler Church will have a chorus choir, with J. Austin Williams as director.

The junior pupils of Miss Bertha Doltz gave a Mozart program in her studio. Miss Doltz gave an analytic talk on "The Magic Flute," illustrated with various motifs on the piano. The composer's life and influence were studied as well as his works. Beethoven will be the subject of the January meeting.

C. H. SAVAGE.

CHARLOTTE MACONDA'S NOTICES.

MME. CHARLOTTE MACONDA, whose every appearance, whether East or West, is marked by a personal triumph, sang in Brooklyn with the Apollo Club, December 9, and in Cincinnati with the Orpheus Club, December 11. Of these engagements the newspapers in the two cities praise her voice and her art in the following unmistakable terms:

The program was an attractive one, both for the club numbers and also for the soloists, Mme. Charlotte Maconda, soprano, and Miss Mary T. Williamson at the piano. The former was perhaps unfortunately placed as second on the program to sing Delibes' Bell Song from "Lakmé," not because it was not admirably sung, but because the audience, many arriving late, had not full opportunity to hear it. Moreover, it should have been heard with an orchestra, although John Hyatt Brewer, at the piano, did all that any accompanist could do on that instrument. The piece has often been sung at the Academy, but seldom, if ever, better than by Madame Maconda, her voice having both brilliancy and richness of tone, while her appreciation of the musical possibilities of the number was absolute. Her response to applause was "You and I," by Lisa Lehmann. In the second part of the program Madame Maconda sang three songs, "Mignon," by Gounod; "Solveigslid," by Grieg, and a serenade by Strauss. They were charmingly sung and for an encore the Grieg was repeated.—Eagle, Brooklyn, December 10, 1908.

Mme. Charlotte Maconda, soprano, and Miss Mary T. Williamson, pianist, were the soloists, and to mention that they were well received but to call attention to what is well understood. Madame Maconda is a coloratura soprano whose brilliant singing has captivated Brooklynites in the past. She excels in such pieces as the Bell Song, from Delibes' "Lakmé" (given last night), yet she put the desirable touch of sentiment into her rendering of Gounod's "Mignon" song, Grieg's "Solveigslid" and the Serenade by Richard Strauss.—Times, Brooklyn, December 10, 1908.

The customary vocal solos were given by Mme. Charlotte Maconda, soprano. She sang in a clear voice of brilliant yet tender quality, and her part of the program was much enjoyed. Her selections were Delibes' Bell Song, in the first part, and in the second Gounod's "Mignon," Grieg's "Solveigslid" and Strauss' Serenade. Miss Mary T. Williamson was the pianist.—Citizen, Brooklyn, December 10, 1908.

The concert of the Orpheus Club at the Auditorium Thursday evening proved to be one of success for the club, congratulation for Edwin Glover, the conductor, and distinct personal triumph for Mme. Charlotte Maconda, who reappeared before a Cincinnati audience to be greeted as an old friend. Madame Maconda delighted her hearers, who at the conclusion of her last number insisted upon "one more," though she had been generous with her encores. She sang the "Polonaise" from "Mignon." Her numbers were the aria "Charmant Oiseau," from the "Perle du Brésil," by David, and two groups of art songs by Tschaikowsky and Schumann, and Gounod, Grieg and Strauss. From the elegant floridness of the aria to the utter simplicity and tender depths of the little Grieg number was a long way, but the singer accomplished every step of it with a consummate artistry—a soprano voice of beautiful resonance, clarity and smoothness, a technic refined and unobtrusive, a tone production of apparent ease, color of remarkable texture in each register, and a capacity for true feeling; it was quite the perfection of program singing. Her personality is pleasing and she and her audience were all the evening in good understanding with each other.—The Times, Cincinnati, December 10, 1908.

The soloist was Madame Charlotte Maconda, a favorite with local music lovers. Perhaps no American singer is more famed for color than Madame Maconda, and that she was in fine voice last night her hearty reception by both chorus and audience attests. Her first number, "Charmant Oiseau," from David's "Pearl of Brazil," gave her an opportunity to demonstrate a vocal organ

almost limitless in range, always pure in tone and wonderfully flexible. Her cadenzas, trills and runs were as running water.—The Enquirer, Cincinnati, December 10, 1908.

The soloist was Mme. Charlotte Maconda, well known to and decidedly popular with local audiences. Her first and most difficult number was David's "Thou Charming Bird," in which she was accompanied by Edward Timmons, the first flute of the Symphony Orchestra. She sang the number in the most sympathetic manner, her voice oftentimes approximating the peculiar tonal quality of the flute. There is a virility to Madame Maconda's upper tones and a subtle, appealing quality in her lower register that is extremely effective, and she always sings with great taste and expression. She was recalled repeatedly after the song, and afterward was heard in "In Trüber Stund," by Tschaikowsky; "Nussbaum" and "Auftrage," by Schumann; "Mignon," by Gounod; "Solveigslid," by Grieg; "Serenade," by Strauss, and, in connection with the chorus, in "Jubilate, Amen." In every appearance she gave something distinctively characteristic, and proved herself to be a mistress of her art.—Commercial Tribune, Cincinnati, December 10, 1908.

Kaltenborn Sunday Concerts.

It will not be the fault of young and ambitious conductors if New Yorkers do not have plenty of orchestral music this winter. Sunday night, in Carnegie Hall, Franz Kaltenborn gave the first of a series of four concerts, and the program and size of the audience indicated that the experiment would prove successful. The music was received with marked demonstrations, and there was a happy blending of "sacred" and beautiful secular numbers. Cardinal Newman's hymn, "Lead, Kindly Light," imparted a churchly atmosphere that even the Strauss waltz did not obliterate. The young conductor and soloists were recalled many times. William Harper sang the aria from Handel's "Samson" magnificently. This basso has a noble voice, and the breadth and dignity of style suited to oratorio singing.

The program was as follows:

Hymn, Lead, Kindly Light.....	Lassen
Fest Overture.....	
String orchestra—	
Whispering Flowers.....	von Blon
The Butterfly.....	Razek
Spring Song.....	Van der Stucken

Miss Caroline Hamilton.	
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Symphony, The New World.....	Dvorák
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Waltz, Kaiser.....	Strauss
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The Rosary.....	Nevin
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Mr. Hedden at the organ.	
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Kammenoi Ostrow.....	Rubinstein
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Mr. Hedden at the organ.	
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Serenade for harp, violin and cello.....	Oelschlegel
--	-------------

Messa, Cheshire, Kaltenborn and Heine,	
--	--

Song, Honor and Arms.....	Handel
---------------------------	--------

William Harper.	
-----------------	--

Arrival of Lohengrin, Prayer of the King and Finale to Act I, Lohengrin.....	Wagner
--	--------

Concert arrangement by R. Klugescheid.	
--	--

National Hymn, America.....	
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The Crown Prince a Violinist.

FREDERICK THE GREAT as a flute virtuoso gave ample testimony of the strong musical talent in the Royal Hohenzollern family. The present Emperor plays several instruments and composes. But it has just now become generally known that the Crown Prince is a violinist of more than amateur ability. Recently the Crown Prince was the guest of Prince Salm-Reifferscheidt at Castle Dyck. Among the artists who contributed to the musical entertainment in the evening was the well known violinist Willy Burmester. When he finished the Crown Prince took up the instrument and to the surprise of everybody played several numbers with musical tone and facile technic. There was a general clamor for more. Unashamed, the Crown Prince stepped to the platform and performed De Beriot's "Air de Ballet" with a finish and thoroughness that provoked long applause. A number of duos were then played by the Crown Prince and Herr Burmester.

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CONCERT
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RECITALS



Greater New York

NEW YORK, January 5, 1903.

CONRAD WIRTZ gave the third lecture, illustrated by piano excerpts, on "The Means of Expression Employed in Piano Playing" at the Wirtz School last Tuesday evening, the topic being "Dynamics," subdivided again into the principal divisions of force, gradual increase and decrease of tone power, and balance of tone power. Gustave C. Wirtz, pianist, and Edith Louise Hubbard, soprano, assisted. Mr. Wirtz has given his subject much careful thought and speaks from the standpoint of the skilled pianist and teacher. He gave many apt illustrations of his various topics, and the clever design illustrating gradual increase and decrease of tone power appealed to the mind through the eye. To illustrate at the piano he played from memory compositions of Schubert, Liszt, Chopin and Liszt, with excellent style. At the close Gustave C. Wirtz played the Liszt arrangement of the celebrated quartet from Verdi's "Rigoletto."

Miss Hubbard sang the scene and aria from "Faust." The lecture recital lasted an hour, Mr. Wirtz moving promptly throughout, and the combination of talk and music was enjoyed by as many people as could comfortably find room. The children's recital took place January 3, and lecture four, on "Variations in Tempo," will be given January 23.

One of the pleasant social events of the holiday season was a musical given by Edwin Lockhart, Saturday afternoon, December 27, from 4 until 7 o'clock, at his studios, No. 121 East Twenty-third street. The rooms were tastefully decorated with holly and Christmas greens, and the atmosphere of the apartments bespoke the spirit of the season.

A fine and very enjoyable musical and literary program was given, followed by musical games and a Christmas auction.

Many were present to enjoy the hospitality of Mr. Lockhart, and, as usual, he proved himself not only a singer of great merit, whose singing is a source of delight to all who hear him, but also a most charming host. Another musical will be given Saturday, January 31.

J. Warren Andrews' third students' organ recital was given at the Church of the Divine Paternity, Wednesday afternoon, by Louise F. Thayer, assistant organist of St. Paul's Chapel, a daughter of the late well known organist, composer and teacher, Eugene Thayer. She played these compositions, solely by her father:

Canon in E flat, from Sonata No. 5, in C minor.

Allegro con brio (MS.).

Ave Sanctissima, for the organ.

Nocturne in G (MS.), violin and organ.

Miss Thayer and Mr. Kloess.

Concert Fugue in A minor.

Canon Duplex in G (MS.).

Skizzen No. 2, in E flat (MS.).

Adagio Religioso, violin and organ.

Miss Thayer and Mr. Kloess.

Reverie of Home (MS.).

(This composition is dedicated to the home and family of Dr. Thayer, and it was his wish that it should always remain unpublished.)

Miss Thayer is a diligent student and talented girl, and her career will be watched with interest by the many who knew and esteemed her father. Mr. Andrews announces that the next students' recitals will be given Thursday afternoons, January 15 and 22.

An unheard-of tribute was paid Organist J. M. Helfenstein, of Grace Church, in the non-ringing of the New Year's chimes, customary at midnight of December 31. Mr. Helfenstein was taken ill on Christmas Day. He lives just across the street, at the St. Denis, and the church authorities commanded that the chimes should not

be rung. The large crowd which annually gathers about the church to hear the midnight chimes was naturally disappointed, knowing nothing of the serious illness of an important officer of the church—for such is the position of the organist and choirmaster of Grace Church—and when told the reason became respectfully silent, moving on with their noisy New Year's horns. The latest report is that Mr. Helfenstein is somewhat better, but may have to submit to an operation for appendicitis.

Joseph P. Donnelly announces an original production of "Beautiful Erin" and "Cloister and Studio," by M. T. Corcoran, A. M., assisted by the Church Quartet Club, under his direction.

These works especially recommend themselves to pastors and societies who are desirous to produce for the financial benefit of their churches and organizations, as well as for the entertainment of their friends and congregations, such works as appeal to the finer sense without being incomprehensible. Either subject is sufficient for an entire evening's entertainment, and is so arranged that the result is an original tour ensemble as instructive as a lecture and as pleasing as a play.

In "Cloister and Studio" the inspiring influence of the Church in the development of art is made the dominating feature, and the audience is brought to realize that for centuries the studio of the artist was almost always identical with the cloister of the monk. Here in an original manner the great masters of religious art and of religious song are seen to walk down the ages hand in hand; the works of the former illustrated in glowing colors upon the screen, while the talents of the latter are simultaneously displayed by the vocal effort of the artists of the Church Quartet Club.

"Cloister and Studio" was the Twelfth Night entertainment at the Hotel Majestic last night.

W. E. Chamberlain, the baritone, a pupil of Frances Stuart, has just returned from a short concert trip up State, and at Scranton, Pa., where he was engaged for a Sunday afternoon recital, at the New Dixie Theatre. He met with pronounced success wherever he sang, and has been engaged for a tour in March. Mr. Chamberlain's singing of Buck's "My Redeemer and My Lord" is a thing to be remembered, so devout, so full of real feeling is it. His lecture recital under the auspices of the Board of Education, at Public School 133, Brooklyn, was one of the most pleasing in the entire course, in which so many superior musical people are engaged. Mr. Chamberlain has begun singing in a Harlem Presbyterian church, thus showing the truth of the old adage, "All things come to him who hustles."

Mrs. George W. Tooker was at home to gentlemen friends on New Year's Day, 19 West Eighty-eighth street, and many men distinguished in business, professional and social circles took occasion to call. The issue of July 9, 1902, of THE MUSICAL COURIER said this:

Though an amateur, this lady has composed quite a little, writing both the poems and music of her songs. Her poetic muse extends from the soulful to the comic, recent examples of these extremes being the song, "From Rosy Dreams," and a ballad, "The Dying Tramp." The musical world should hear more of Mrs. Tooker, who, besides the foregoing, has written a cantata, a choral anthem, a duet for soprano and bass, a vocal symphony, a Schlummerlied and a patriotic song, with chorus, entitled "Three Hundred Years Ago."

Jane Hughman is the name of a very attractive alto singer, who studied some time with Stockhausen, of Frankfort-on-the-Main, and shows the good results of such study. She has range, expression, musical intuition, and pronounces so that all may understand. Knowing the oratorios thoroughly, at home in several languages, including German, Russian and English, and of a sympathetic appearance, especially expressive face in singing, the lady should find a position worthy her attainments. Platon Brounoff, who has discovered so many superior talents, vocal and instrumental, sent her to the writer.

Before the writer is a program, with English, German and French titles, of songs and piano pieces. Considering the character of the audience, who all know English, very few German, and perhaps none French, this should not be so. Such words as "Frühlingsrauschen," for instance, mean nothing to the average American. Let "Sounds of Spring" be printed and the listener becomes at once intelligently informed of the character of the piece, and able to listen with comprehension. It is better to translate all titles, even at the expense of losing something of the original meaning, rather than have no meaning at all; and this is the case with most programs, for American culture has not yet arrived at such a state that German and French are familiar to all.

Adele Recht, soprano, who sang so prettily at Madame Meysseney's studio musicale, sang "Hear Ye, Israel" in the original German text, "Hörte Israel," at the Evangelical Lutheran Church last week. Her singing at the Kaltenthaler concerts, in the Circle Theatre, last September will be recalled.

Mrs. Etta Miller Orchard, the much admired soprano of the Marble Collegiate Church, has been dangerously ill with typhoid fever at her home in Brooklyn. Mrs. Lillian Pray and others have substituted for her at the church.

J. Blair Fairchild and Mrs. Fairchild, who were married at the home of the bride, 29 East Thirty-ninth street, last week, have gone to Washington, D. C., intending, after a brief visit to Boston, to sail for France, where Mr. Fairchild will take up the study of musical composition for at least two years.

Tali Esen Morgan made 2,000 of his choristers, members of the various societies he conducts, a present of an enamel button, with "A New Year's Greeting" inscription. It is a neat bit of work, and is another sample of this original man's way of keeping himself in view.

For the thirty-fifth anniversary of the Church of the Strangers, 309 West Fifty-seventh street, George A. Bauer, the musical director, arranged a special musical program. The following men took part in the meeting: The Rev. Dr. J. Wilbur Chapman, chairman, of the Presbyterian Evangelistic committee; Rabbi Gustav Gottheil, of Temple Emanu-El; the Rev. Dr. John P. Peters, of St. Michael's Episcopal Church; the Rev. Dr. R. S. MacArthur, Calvary Baptist Church, and Robert C. Ogden.

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BALTIMORE.

BALTIMORE, January 3, 1903.

CHE Baltimore Oratorio Society has adopted the very general custom of producing Handel's "Messiah" at this season. Two performances of the work were given last Monday afternoon and Tuesday evening, under the directorship of Joseph Pache, and with the assistance of Mrs. Lillian Pray, soprano; Mary Louise Clary, contralto; John Young, tenor; Julian Walker, basso, and G. Wright Nicolls, organist. The work of the society was brilliantly successful. Admirably balanced, the chorus of 400 is largely of excellent material. The altos maintain their remarkably beautiful tone, the sopranos have gained in freshness and in purity of intonation, and the male choirs are good.

Though one does not always agree with Mr. Pache anent tempi, the director is to be congratulated upon the tonal quality, precision of attack and spontaneity of expression of his forces. Collectively the work of the quartet did not approach that of the chorus. Mrs. Pray displayed a fresh, good voice, and a bad cold may have been the cause of her frequent tendency to sharpen in the head register. However, there can be no excuse for her non-observance of the traditions in the singing of recitative. Mrs. Clary's voice, though uneven, is of noble timbre, and she sang with deep feeling. Her rendition of "He Was Despised" was especially fine.

The most satisfying work of the soloists was contributed by John Young, who has a lyric tenor of much sympathy. But his singing exceeds his voice in quality, for his taste and style are impeccable.

The first of this season's concerts by the Peabody Symphony Orchestra, under the directorship of Edward Heimendahl, took place yesterday evening, preceded by a public rehearsal Friday afternoon. The difficulties as sailing Mr. Heimendahl would seem insurmountable were not his remarkable results incontrovertible proofs to the contrary.

His players are drawn from various and scattered sources, his rehearsals necessarily few, yet the men played at this first concert of the season in a manner which would reflect credit upon an older and more fortunate organization. There can be no doubt that Mr. Heimendahl, under favorable conditions, would develop an orchestra ranking with the best. The program presented yesterday follows:

Unfinished Symphony in B minor.....	Schubert
Aria from The Magic Flute.....	Mozart
Piano Concerto in E major, op. 6.....	Ernest Hutcheson
Widmung	Franz
Als die Alte Mutter.....	Dvorák
Die Ablösung.....	A. Hallaender
Turn Ye to Me.....	Old Scotch
Jennie Nettles.....	Old Scotch
Suite, op. 39.....	Mosskowski

Mr. Hutcheson's concerto had been awaited with unusual interest and the work more than fulfilled expectations.

It is attractive in invention and most skillful in treatment. Abounding in difficulties for both solo instrument and orchestra, it is at once pianistic and admirably scored.

New York "Evening Post."—Theodor Björksten, one of our great apostles of Bach, knows how to make an attractive program. * * * Mr. Björksten has a voice of genuine tenor quality, with not a baritonal ingredient. * * * He was at his best in "Ah, fuyez," from Massenet's "Manon," which he sang dramatically, and in Schubert's Serenade ("Leiseföhnen"), which evoked such a storm of applause that it had to be repeated. Several of the other numbers received applause enough to justify an encore.

**CONCERTS,
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BJÖRKSTEN,**



The work should be heard often. The composer-pianist played the work brilliantly.

David Baxter, the Scotch basso, was heard here publicly for the first time. He has a melodious though not large voice, and he is a delightful artist. He was compelled to repeat the Hollaender song (a particularly fine setting, by the way) and to add an encore to the group.

The organ recitals arranged by the Rev. F. Ward Denys at St. Mary's Church, Roland avenue, last season, were such a success that another series has been arranged for this year, the inaugural recital to be given by Miles Farlow, assisted by Miss Bertha Thiele, harpist, next Sunday afternoon.

Dr. Denys is to be congratulated upon his wise and earnest effort, and THE MUSICAL COURIER offers its best wishes for this season's undertaking.

The list of patrons for last year is subjoined: Mrs. Daniel Coit Gilman, Mrs. Jeffrey Brackett, Mrs. Charles K. Harrison, Mrs. Nicholas G. Penniman, Mrs. Hall Harris, Mrs. Richard Morton, Miss M. H. Middleton, Mrs. Harold Randolph, Miss May Garretson Evans, Mrs. George Poole, Mrs. Isabel Dobbin, Mrs. Charles J. Bonaparte, Rev. J. S. B. Hodges, J. B. Noel Wyatt, William Keyser, Ralph Robinson, Robert Poole, Frank Frick, George T. M. Gibson, Gen. Lawrason Riggs, Dr. Paul Haupt, William H. Buckler, Dr. Samuel C. Chew, Judge George M. Sharp, Miss Elizabeth Ellen Starr.

EUTERPE

Edward Bromberg.

EDWARD BROMBERG has been engaged by Mr. Schenck to sing at his explanatory recitals on opera at the New York College of Music. At these recitals Mr. Bromberg will sing the vocal illustrations. January 7, when the first of the recitals will take place, he will sing a Madrigal, by Giulio Caccini (1546-1614), an aria from the opera "Giason," by Francesco Cavalli (1599-1676), two arias by Alessandro Scarlatti (1649-1725), also two arias from Handel's opera "Almira." Three years ago, when Mr. Schenck gave a similar course of recitals on Wagner operas, Mr. Bromberg was also the vocal illustrator, singing with fine success.

On January 14 Mr. Bromberg sings at a concert in Brooklyn; on February 9 he is engaged to give a song recital at Pomfret, Conn.

Besides appearing often in concerts he continues also to be very busy teaching. He has a large class of pupils, and is very successful with them. Some of his pupils are soloists of prominent churches.

The Same Old Story.

PROBABLY few persons know that Washington has a symphony orchestra. The Washingtonians themselves seem to be not too familiar with the fact, for the management of the orchestra has issued an appeal, in which he says: "This is the hour when it must be demonstrated satisfactorily to the management of the orchestra whether it is to continue another season or not."

We would not for one moment suggest that the Washington Orchestra might try a change of leaders.

New York "Tribune."—In Mendelssohn Hall last night Theodor Björksten gave a recital, in which he showed that he is splendidly equipped intellectually and emotionally as a singer of songs. * * * The songs in his program which had real heart in them were sung with fine and truthful expression, and one of them, Bungert's "Sandträger," which marked the climax of the evening, sent a thrill through the audience, so dramatically was it conceived and uttered.

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A MODERN MUSIC HERO.

RICHARD STRAUSS.

RICHARD STRAUSS is the musical man of the hour. He stands in much the same relation to this generation as did Wagner to the preceding one. There is one notable difference, however. Strauss resolutely refuses to take any personal part in the polemical warfare that is raging over his works. Wagner lost no opportunity by spoken and written word to explain and even to recommend his then unfamiliar works. He evolved an art theory, and to teach it he gathered about him many disciples. Strauss stands calmly in the midst of the battle that is being carried on before his very eyes, yet with not one syllable does he damn his denouncers or encourage his defenders. Strauss, too, is a musical anarchist, but apparently it is immaterial to him whether his red banner is followed by many or by none. He has no desire to instruct the multitude. His disciples he has not sought, and their endeavors he does not reward.

Asked on one occasion to give particulars concerning his literary and musical beliefs, Strauss said very simply: "I have told everything in my scores. That is my only message to the musical world."

Here we have a great man, and a modest one, a combination which is all too rare in musical history. Strauss' rise has been almost phenomenal. America was not far behind Germany in quickly recognizing the composer's extraordinary ability.

THE MUSICAL COURIER began here the earliest propaganda for Strauss' works, and the daily newspapers soon followed. Other countries were either more timid or more cautious. It was not until a fortnight or so ago that England suddenly awakened to Strauss' full significance. In person the composer directed the first London performance of his tone poem, "Ein Heldenleben." Immediately a storm of critical discussion arose. Last week we published a symposium of opinions from the leading London commentators on music. The critics there all agree that Richard Strauss is a master of orchestration. No doubt this will please Strauss greatly. His triumph in England is not to be misunderstood. He has been commissioned to write a new work for the Leeds Festival. Several times there have been rumors of a Strauss visit to America, but unfortunately the distinguished composer could not come. He is now a conductor at the Berlin Royal Opera and the leader of the reorganized Berlin Tonkunstler Symphony Orchestra. The portrait of Richard Strauss on the front page of THE MUSICAL COURIER was taken very recently.

Francis Rogers at the White House.

FRANCIS ROGERS sings this Friday, January 9, at the first of the series of musicales which Mrs. Roosevelt is to give at the White House this month. His program, which is largely of Mrs. Roosevelt's own selecting, will be made up altogether of songs written by American and British composers.

Today, January 7, Mr. Rogers sings at a concert at the house of Mrs. Senff, on Madison avenue, and tomorrow he, with Suzanne Adams, is to sing at the concert of the Harlem Philharmonic Society in the Astor Gallery.

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MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, January 5, 1903.

DESPITE the bad weather the Auditorium was crowded at the twelfth concert of the Chicago Orchestra, Friday afternoon and Saturday evening. Much interest was manifested in the playing and in the composition of Horatio W. Parker, who was the soloist of the occasion. Following is the program:

Overture, *Der Sturm* (new)..... Urspruch
Overture, Scherzo and Finale, op. 52..... Schumann
Concerto for organ and orchestra, op. 55 (new)..... Parker
Symphony, No. 8, B minor (unfinished)..... Schubert
Tone poem, *Don Juan*, op. 20..... Strauss

Urspruch is a new German composer who has gained some renown with several choral works, some of which were produced last winter in Berlin and criticised at the time in the columns of THE MUSICAL COURIER. Urspruch is a man of undoubted gifts. He has melodies and he knows how to tell them in the orchestral language. His orchestration is ultra modern, but in form he adheres more strictly to old established modes. This new overture is a descriptive work, as the title would imply, and displayed many of the characteristic touches that have made Urspruch's fame abroad. The overture is not a work that could be called great, but it is interesting enough to be heard frequently on orchestral programs. Mr. Parker's Concerto is without question one of the best works ever written for organ. It departs from the usual spirit of organ compositions by being brilliant for the solo instrument and brilliant in the orchestration. The harmonies are not conventional, and the melodic flow is uninterrupted. The slow movement in a concerto is generally the test of a

composer's worth. Mr. Parker here amply demonstrates his ability. The music is scored chiefly for organ solo, violin solo, horn and strings, and there are many touches that betray the master hand of a master musician.

Leopold Kramer deserves special mention for his playing of the violin obligato in this part. The last movement is an eloquent contrast to the two preceding ones. It is an allegro in E major. One of the distinguishing characteristics of the whole work is that the solo instrument has a chance to display fully all its resources. It should become a standard piece in the repertory of our best organists. The concluding part is a very learned and clever fugue, developed chiefly from the opening theme. The coda develops into a magnificent climax which forms an impressive ending for the piece. Mr. Parker's playing of his own work was above criticism. He was recalled ten times, and generously played a Bach number as an encore.

Never has the wonderful smoothness of Thomas' strings been more apparent than in the Schubert Symphony. The work was delightful and stood out markedly in a program of general excellence. Strauss' tone poem has been played in New York and was analyzed in these columns. It is an impressive, almost overpowering work. What difference which side of the amorous hero Strauss tries to portray? What matter whether he tries to draw a musical picture of a man's physical life or his mental life? The fact remains that this music is great in itself and can be enjoyed without any "program" at all. That to the minds of many music lovers is the best solution of the program question

anyway. The performance of the Strauss work was among the best things that Thomas and his orchestra have yet done here. Both received an ovation. It cannot be said that the Chicago audiences are very fond of the Strauss compositions. Chicago is a nervous town, and Chicagoans are nervous people. They don't care much about thinking when they go to a concert. They like to enjoy. This is not meant to imply that there were not a few people among the listeners who were able both to think and to enjoy.

A delightful young woman from the Far West is studying music here, and prides herself on being able to sing in four languages. The other day during a conversation this same young woman was discussing different operas, and could not pronounce the name "Freischütz." She called it "Fried Shirts."

Tomorrow evening a concert will be given in the Fine Arts Music Hall, under the auspices of the Chicago Musical College, which should prove of special interest to musicians and music students. Rudolph Ganz and Bernhard Listemann, of the faculty, will play two sonatas, for piano and violin; the "Kreutzer" Sonata, Beethoven, and the sonata by César Franck. It is not often that the opportunity is given to hear two such famous virtuosos in ensemble numbers. The soloist of the occasion is Maurice de Vries. M. de Vries' program tomorrow will include songs in English, German, Italian and French, all of which languages he speaks fluently.

While the complex misfortunes of Signor Mascagni, including the termination of his tour in Chicago and charges made by his manager against him, may command sympathy of music lovers and art devotees, the fiasco involved is not without its significance. The maestro is said to have lost \$10,000 in the United States, his managers undoubtedly suffer proportionately, and the members of the orchestra returned to Italy with rueful recollections of stern constables and numerous writs of attachment.

This disastrous experience embodies a forceful lesson for American managers. Importation of foreign musicians is now an old story. Paderewski's fame, merited as it was, thrived on the susceptible emotionalism of numerous women eager to enthroned a matinee idol. Kubelik, undoubtedly a finished violinist, jumped into wide popularity through cunning exploitation by managers who appealed to the public by Barnumesque methods.

The shrewd manager, holding art as his agent and money as his god, has had only to take up a European virtuoso, flood the newspapers with balderdash and gather

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in the shekels by subjecting his protégé to "circusing," to use a cant word. Worthy musicians have been imported under these conditions, with success financially enormous, artistically great, or little, according to genuine merit.

The collapse of the Mascagni tour cannot be attributed to the perspicacity of the public in detecting meretricious advertisement, but it is a notable instance in which the box office art has suffered a severe blow, despite the musical worth of the attraction. Why cannot American artists come into their own? Foreign musicians should not be allowed to suppress domestic talent because of managerial greed. Dozens of great musicians live in this country. How many of them are known to fame outside a coterie of their friends and the small circle of the esotericized? How many Americans know that one of the world's greatest theorists lives in Chicago obscure, unattached and a stranger even to many musicians here? Leopold Godowsky, the pianist, formerly a resident of Chicago, struggled for public recognition until the battle became too hard. He went to Europe, where he immediately commanded fame and fortune. These men represent an army. From coast to coast, in cities and in towns, can be found musicians of genius, most of whom subsist by the drudgery of teaching. Under existing conditions in America their art is a tantalizing reminder of the recognition they deserve but cannot achieve.

Art is, indeed, universal. Foreign musicians should find in America a cordial welcome and the success to which they are entitled. But those American managers whose mercenary motives blast the ambition of their countrymen do not deserve support. When there is a fair field and no favor, great musicians will grow up in America and the artist will not be driven to Europe to gain necessary recognition. It is to be hoped that Mascagni's experience will help this radical reform.

The unusual enthusiasm created by Arthur Hochman (the young Russian-American pianist) wherever he has played, and the number of return engagements already booked for him, is having a stimulating effect upon his coming appearance in this city at the Hochman-Powell-Marx concert to be given here at the Fine Arts Music

Hall January 15. It is not often that three such well known artists are engaged to appear on the same program, the last event of this character being the Hoffman-Kreisler-Gérard recital last spring. Interest in Marcella Powell, the soprano, is also manifest in musical circles, the occasion being her professional débüt before a Chicago audience. Miss Powell has appeared in New York, San Francisco, Denver, Philadelphia and other large cities with great success, and has visited many of the large European musical centres.



George Hamlin presented a very interesting program at his popular concert in the Grand Opera House, and in a group of English ballads and some lieder by Richard Strauss Mr. Hamlin was very successful. A large sized audience visited the concert.



William H. Sherwood, pianist, and Miss Mabel Geneva Sharp, soprano, have just returned from a very successful New Year's concert trip. The points visited were Blair and Wayne, Neb., and Dunlap, Ia. Mr. Sherwood left again for Cleveland.



The Bureau of Fine Arts have announced ten popular concerts, the first one to take place Sunday evening, February 1. The Chicago Symphony Orchestra will assist at these concerts, besides such well known artists as Hans von Schiller, W. C. E. Seeböck, Walter Spry, Bernhard Listemann, Th. Spiering, Jan van Oordt, Herbert Butler, Arthur Dunham, Mrs. Th. Worcester, Clara Murray, Genevieve Clark-Wilson, Helen Buckley, Ragna Linne, Sue Furbeck, E. C. Towne, Holmes Cowper, Herman Devries, William Beard, Jr., George Hamlin and Emil Liebling. The price of admission to these concerts will be 50 cents. A ticket for the series will cost \$2. This seems to be something good for the general public, who can't afford to pay fancy prices for music. From present indications the scheme will be a lasting and paying one. Emil Liebling and Herman Devries will appear at the first popular concert.



The Ziegfeld Club, consisting of the faculty of the Chicago College of Music, gave one of their famous banquets on Friday evening at Kinsley's. Ladies were invited to the feast and it was, so to speak, a farewell to the popular president of the college, Dr. F. Ziegfeld, who will leave soon for Europe. There were over 100 people present when Hans von Schiller, president of the club, called the diners to order. Seven of the faculty, however, were missing and only appeared after the guests had been seated. And then, how they did appear! W. K. Ziegfeld and his six members of the German Band came marching in to the tune of "Auf Wiedersehen." W. K. Ziegfeld, with a blond wig and numerous pillows and blankets stuffed in his clothes, led the orchestra. The applause which greeted this original "Dutch band" was deafening. Mr. Mascagni came very unexpectedly, and was greeted with his Intermezzo, from "Cavalleria Rusticana." W. K. Ziegfeld's gestures were very appropriate, and Mascagni laughed good naturedly and drank to the health of the band and their popular conductor. Some very interesting serious numbers were performed by different members of the college. Kirk Towns achieved a rousing success with several

songs. Mr. Towns' popularity as a man and as an artist is ever increasing here. Now that he has become acclimated, the excellent baritone's voice has found its full volume and true lyrical quality, and the applause that his colleagues showered upon him was as generous as it was deserved. Mascagni favored the audience with a few numbers on the piano. He played his Intermezzo from "Ratcliffe," and also the Intermezzo from "Cavalleria." After several speeches by Dr. F. Ziegfeld, Carl Ziegfeld, Wm. K. Ziegfeld, Pietro Mascagni, F. W. Neuman, F. Borowski, R. Ganz, H. von Schiller, W. Knüper, Wm. Castle, Dr. Falk, M. Rosenfeld, W. Diestel, E. Alfieri, Kirk Towns, and the Misses Page, Shank, McClain, Anderson, Branscombe, Ayres, Lewis, Bracken, Mizzi and others.



It has been definitely announced that Signor Mascagni will lead an orchestra, made up of Chicago musicians, Sunday, January 11. Mascagni will perform different numbers of his own compositions. The concert will not be a "benefit," for the orchestra is to be paid before the concert. This is a good idea, for otherwise there may be a few sheriffs, detectives and others looking for the maestro and his receipts.



Only three weeks remain of the Castle Square Opera Company's current engagement of grand opera in English at the Studebaker Theatre, Chicago. The fifth week is drawing to a close, and the engagement, which terminates on January 24, will go down in Castle Square history as a most noteworthy one in every respect. The crowds have never been larger during the years that Henry W. Savage's singers have been going to Chicago, and greater enthusiasm has never been shown. This week's offering is Verdi's "Il Trovatore," and it has been drawing big houses. Next week a picturesque revival of the "Lily of Killarney" will be given. On January 4 the Castle Square Company will give a grand sacred concert at the Studebaker Theatre in the afternoon at 3 and evening at 8. A fine program of sacred music, including Rossini's "Stabat Mater," will be presented. During the week of January 12 "Mikado" will be given. This will be the last week but one of the engagement. During the closing week the bill will include "Martha" and "Lohengrin."



Before long Herr Josef Weiss, head of the piano department of the Chicago Auditorium Conservatory, will announce his Eastern recitals. He will be heard in New York, Boston and other places, and besides the customary programs played by artists of his rank, Herr Weiss will give the critical public several specimens of his own compositions. As a pianist Herr Joseph Weiss requires no introduction. His recent recitals in Chicago caused more than a ripple of interest and called forth some of the warmest expressions of approval given to local performances this season. As a composer Herr Weiss is known abroad better than here, his first symphony having created an impression years ago because of the youth of the composer and director, who, at that time, was but sixteen years of age. Since joining the staff of the Auditorium

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Conservatory Herr Weiss has made a good record as a teacher also, and Manager Roy Arthur Hunt places much reliance upon his many sided abilities.

Dr. Ziegfeld has postponed his immediate departure for Europe, owing to the illness of his mother.

Rehearsals are progressing satisfactorily for the new musical comedy, "Peggy from Paris." Most of the principals have been engaged, and the cast includes William T. Hodge, Helen Bertram, Fred Lennox, George Beane, Alice Hageman, Arthur Deagon and John Park. The book, which is by George Ade, of "Fables in Slang" fame, is a capital one, and William Loraine, has written the music. Walter Burridge, the well known scenic artist, is painting the scenery for the production, and the settings will be very elaborate. The costumes, too, are extremely pretty.

Kirk Towns will be the soloist at the Spiering concert on January 27. The singer will present an interesting program of songs by Saint-Saëns, Brahms, Franz, Schumann, Ganz and Campbell-Tipton. HARMONICA.

Elsa Ruegger's January Engagements.

THIS month will be a busy one for Elsa Ruegger, the Belgian cellist, who is more than duplicating her successes of two years ago on her present tour. Her engagements for the remainder of the month are as follows:

January 13—Schenectady, N. Y. recital.
January 14—Troy, N. Y., with Chromatic Club.
January 15 and 16—Pittsburg, with orchestra.
January 20—Oxford, Ohio, recital.
January 22—Chicago, private musicale.
January 23—Ann Arbor, Mich., recital.
January 25—Highland, Ill., recital.
January 27—St. Louis, Mo., Apollo Club.
January 30 and 31—New York Philharmonic.

During the early part of February Mlle. Ruegger will make a Southern tour, playing the first week in New Orleans and Jacksonville, after which she goes to Texas for five concerts. She will sail for Europe March 27, playing her farewell engagement in Cincinnati with the Orchestral Association on the 20th and 21st.

Beatrice Fine and Paul Dufault.

BEATRICE FINE and Paul Dufault sang at Roseville Presbyterian Church last Sunday night, greatly pleasing a large congregation. Mrs. Fine sang Marsh's "The Lord Is My Light" with utmost finish, and Mr. Dufault Fauré's "Sancta Maria," reaching a fine climax on the high A. Both united in a duet, and these sterling singers are always warmly welcomed at this church, famous for the best of music.

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BUFFALO, January 2, 1903.

DURING the week preceding Christmas there was a dearth of music. People were too busy with holiday shopping to engage in concerts or recitals. Choir rehearsals occupied the time of many singers and organists. As a result the musical programs were excellent in the various churches, but a few notices must suffice.



One event on Christmas Eve aroused the joy of those who attended midnight Mass at St. Joseph's Cathedral. For the first time in thirty-three years the chimes in the tower were rung.

Over thirty years ago the Rev. John Timon, who was then bishop, brought them from Europe and gave them to his parish church. It was asserted then that it would be possible to hear the bells as far as Niagara Falls. All these years, however, they have remained silent, although the late Chancellor Sheehan tried to perfect a scheme by which the bells could be rung, but he died before accomplishing his object. His ideas were utilized by others, with the result that his sister, Mrs. Mary C. Valentine, was able by means of an electric apparatus to play several hymns on them. There are forty-two bells in the tower. One octave was used on Christmas Eve.

At another Catholic church, the Holy Angels, much interest was felt in the midnight Mass, sung by Father Stanton, for it was composed by H. Collier Grounds, organist of the church. The Mass was written for voices, organ and orchestra. There is a pleasing union of text and music. There is a beautiful "Kyrie Eleison," a brilliant "Gloria," a melodious "Sanctus," a trio for male voices, and an effective "Hosanna."



Guilmant's Mass in F was well sung at the Bishop's Chapel. The choir was under the direction of Mrs. Fannie E. Skinner. The following were the soloists: Mrs. Charles Watkins, Mrs. Mark S. Hubbell, Joseph Steinman, John Pyne and Stephen Stahl.



Much regret is felt in musical and social circles over the departure of James F. Nuno for New York. He has always been exceedingly generous in using his talent to help local affairs, especially if the entertainments were in the interest of charity. He comes naturally by his musical gifts. His mother, formerly Kate Cecilia Remington, has a beautiful soprano voice; his father, Senor Nuno, is

a tenor, and for years has been a successful teacher of the voice. Mr. Nuno takes with him the best wishes of his many friends for success in his new field. His position as baritone of the North Presbyterian Church has not yet been filled. Next Sunday Francis Rohr will supply his place.



There is always a fine service at the North Presbyterian Church. The accomplished organist, William Kaffenberger, has held his position there for over a quarter of a century. The following Christmas program was well sung and played:

10:45 O'CLOCK.

Organ, Tannhäuser March.....	Wagner
Quartet, See Now the Altar.....	Fauré
Quartet, Cradle Song of the Virgin.....	Barnby
Organ, Pastorale.....	Damcke

FESTIVAL SERVICE, 7:45 O'CLOCK.

Organ, Tannhäuser March and Chorus.....	Wagner
Quartet, The Shepherds' Nativity Hymn.....	Gounod
Quartet, Hark! What Mean Those Holy Voices?.....	Gounod
Alto solo and chorus, O, Thou That Tellest Good Tidings to Zion.....	Handel
Quartet, Bethlehem.....	Hartlett
Soprano solo and chorus, O Holy Night.....	Adam



Another talented young man, Lawrence H. Montague, has returned to Buffalo from a two months' course of study with William C. Carl, director of the Guilmant Organ School, of New York. Mr. Carl is much gratified at the progress made by his pupil and predicts a brilliant career for the young organist. Mr. Montague is organist and director at the First Congregational Church. His choir includes these five singers: Miss Ella S. Holman, soprano; Frederick W. Elliott, tenor; Miss Ada M. Gates, contralto, and Fred R. Robinson, bass.



Under the direction of William J. Gomph, organist of the Lafayette Avenue Presbyterian Church, the choir does good work, and includes the names of popular concert singers: Miss Florice M. Chase, soprano; Mrs. Laura D. Minehan, contralto; Charles McCreary, bass; William N. Cripps, tenor, and a chorus of fifty voices. Mrs. Minehan also sings in the Temple of Beth-Zion on Saturday of each week.



Miss Fannie Louise Griffiths, of this city, sailed for Germany in October to complete her musical studies. Her friends here have received gratifying news of her success in Berlin. She made her appearance at a lecture before the American Woman's Club by Mrs. Mason, wife of the consul general, and made a fine impression by her artistic singing of a group of songs.



Miss Mildred Whiting, daughter of Commodore Whiting and granddaughter of the late Samuel Welch, of this city, has been studying vocal music in Geneva, Switzerland, developing a remarkably pure soprano voice. She is now going to Paris for further instruction. Miss Welch belongs to a talented family, well known for their musical and literary gifts. She is a niece of Deshler Welch, of New York, and Miss Jane Meade Welch, of this city, the latter having won an international reputation as a lecturer on American history.

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Some years ago when the Rev. Dr. Shelton was rector at St. Paul's Cathedral, Hobart Weed and Lucien G. Chaffin organized a chorus choir numbering sixty-seven voices, male and female. All of these singers were pupils of Signor Nuno. The church became celebrated for the excellence of its music. The venerable rector was opposed to innovations, and when he heard that we were practicing Sullivan's "Festival Te Deum" with an orchestral accompaniment he said we were an ungodly set, although all knew that he felt a secret pride in the splendid chorus. Imagine what he would have said could he have been at St. Paul's on Christmas Day and heard a violin solo played during the Offertory. Miss Eleanor Dammann played the Adagio from Ries' Suite, and played it well. She has a large full tone, with much warmth of expression. She studied the violin with Gaston Blay and afterward with Victor Kudzo. She is now the solo contralto of St. Paul's Church, possessing a voice of good range and exceptional sweetness.



The twenty-second Pop concert was attended by the largest audience of the season, the great attraction being the peerless singer, Mme. Schumann-Heink, who sang gloriously, and who by her good nature in responding to numerous encores endeared herself to her host of admirers. The program follows:

March, Under the Bamboo Tree.....	Cole
Overture, Raymond.....	Thomas
The Barrymore Waltzes.....	Brattion
On the Piazza.....	Lund
Recitative and aria, Vitellia, Titus.....	Mozart
Madame Schumann-Heink.	
Selection, The Fortune Teller.....	Herbert
Liebesliedchen.....	Taubert
Rondo d'Amour.....	Westerhout
Songs—	
Liebestraum.....	Brahms
Der Himmel im Thau.....	Marschner
Frühlingslied.....	Becker
Madame Schumann-Heink.	

The Strike..... Fahrbach

It is announced that the remaining series of concerts will be given at the Tek Theatre instead of Convention Hall. Mark Hambourg, the pianist, will appear on January 18.

VIRGINIA KEENE.

The Vars Method.

ME. FRANCES VARS has issued a little brochure which is attracting wide interest, especially from professional singers, to whom it is of special and great interest. Her studio is 46 Pierce Building, Boston, Mass. The booklet starts thus:

Madame Vars' method may be briefly summarized as teaching a perfect attack, a perfect resistance to the attack and a complete use of all the resonance chambers for every tone.

The opposite of this is an imperfect resistance, from which results some sort of forward placing, from which again arise the so called registers of the voice.

Hochberg Out.

COUNT VON HOCHBERG, whose resignation as general director of the Berlin Royal Opera was reported in THE MUSICAL COURIER of last week, has now given up all duties connected with his former office, and the count's successor, von Huelsen, is already at work in the Imperial Directorate.

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TONALITY IN JUST INTONATION.

By S. A. Hageman.

NE of the most serious consequences of the use of tempered intonation is the weakening of the tonality. Tonality is consciousness of key. It is that feature in the structure of music which recognizes and keeps constantly in view one tone as the origin or generator of all other tones—the tone to which they may be referred by the musical sense as well as by mathematics and physics.

This tone, which we appropriately call the keynote, is the centre around which all harmonies are built. It is the point of departure and return for every movement of melody. Hence one of the first and most obdurate laws of music is that a composition must always end in the same key as that in which it begins. The sense of key or tonality must never for one instant be lost—for losing it we lose home, and become musical outcasts and vagabonds, and music becomes aimless, pointless, empty sound.

Now this home tone or keynote is only designated or recognized by the varying sizes of the adjacent intervals.

The tempered chromatic scale is made up of exactly equal intervals, hence cannot have tonality. There is nothing to mark the individuality of any particular tone, and one beginning place is as good as another. In the true chromatic scale, however, there are four different intervals arranged in a definite order, and it has consequently well marked tonality. The true diatonic scale has more different intervals than the tempered, and the tonality is accordingly more pronounced.

In tempered intonation the whole sense of tonality must rest upon the recognition of the half intervals which lie between three and four and seven and eight, and if other small intervals are introduced chromatically, as is exceedingly frequent, in intricate music, the confusion becomes almost utter.

This accounts for the fact noted by Pietro Blaserna that "In the exact scale the consonant chords become not only sweeter and clearer, but more transparent. The dissonant chords (by contrast) are stronger and rougher, while in the tempered scale all these things are mixed together in one uniform tint without any distinguishing character," or in other words with the sense of tonality becomes almost utter.

With tonality subsisting in the chromatic scale, as it certainly does when just intervals are used, we have the advantage of a scale of twelve tones in which is to be found a wealth of harmonies which have generally been supposed to be "foreign," but which are all within the main key, and not only partake of but forcibly contribute to the tonality. The whole drift of this matter goes to justify the assertion made to the writer by his learned friend, Constantine von Sternberg, "That modulation had come to be nothing more than a mere term in musical verbiage." It also goes to justify the assertion of the late Alex. John Ellis, the English translator of Helmholtz, that "Musical theory founded on equal temperament would be just as rickety a contrivance as astronomy founded on circular, coplanar, orbicity—that is, simply ridiculous as a part of science."

Zahn quotes and endorses Ellis when he says: "The discoveries of Helmholtz have sounded the knell of equal temperament, which must henceforth be regarded as a theoretical mistake and a practical mokesift, a good servant dismissed for becoming a bad master, and now merely retaining office until a successor is installed." Zahn goes on to say, "And if I long for the time of its adoption in the interests of the listener, still more do I long for it in the interests of the composer. What he

has done of late years with the rough and ready tool of equal temperament is a glorious presage of what he will do with the delicate instruments which acoustical science puts in his hands.

"The temporary necessity for equal temperament is passing away. Its defects have been proved to be ineradicable."

Recital by de Wienzkowska Pupils.

THE pupils of Mme. de Wienzkowska gave a recital in the studio of the teacher in Carnegie Hall Monday afternoon of Christmas week. A delighted audience assembled, and, as usual, the applause was bestowed upon a number of truly gifted performers. Mme. de Wienzkowska has been most successful as directress of the Leschetizky School. Her recitals are by no means ordinary events. The programs always indicate that the distinguished teacher knows how to arrange the music so as to attract and hold the interest of all.

The program for Monday afternoon follows:

Technical illustrations.

Miss Irvin, Mrs. Parker, Edna Mampel.
Nocturne, F major.....Chopin
Ariations.....Handel
Nachtstück, F major.....Edna Mampel
Impromptu.....Schubert
Canzonetta Toscana.....Mrs. Guy Robinson
Etude, F major.....Chopin
Alceste Caprice.....Gluck-Saint-Saëns
Romanza-Intermezzo.....William Bauer.
Gavotte.....Bach-Saint-Saëns
Mélodie.....Schumann
Hark, Hark, the Lark!.....Schubert-Liszt
Waltz Caprice.....Rubinstein
.....Ida Mampel.
Nocturne.....Chopin
Etude (black keys).....Chopin
Ballade, G minor.....Chopin
.....Mrs. T. A. Parker.

Harry L. Brainard and Theodore Parkman Carter, two of Mme. de Wienzkowska's professional pupils here, played at concerts in town and out of town, and of their performances many encouraging things have been said. Both young men will be heard from. Mr. Bauer, who played at the recital Monday, is another professional who has made successful tours. Ida Mampel, the youthful pupil of the studio, is another with fine talents and a number of public performances to her credit.

Thousands Studying Abroad.

THE latest Paris census informs us that there are 7,186 Americans living in the French capital. They are scattered through the quarters thus: Batignolles, 824; Montmartre, 127; Buttes-Chaumont, 21; Menilmontant, 22; Neuilly, 21; Gobelins, 34; Champs Elysées, 1,322; Passy, 1,462; Opéra, 779; Louvre, 596; Bourse, 234; Enclos St. Laurent, 287; Popincourt, 118; Temple, 71; Hotel de Ville, 90; Pantheon, 328; Luxembourg, 363; Vaugirard, 92; Palais Bourbon, 199, and the Observatory quarter, 196.

A Suggestion.

THE New York Journal reveals opera secrets most indiscreetly. Last week it said: "Wanted—A tenor" was writ in large letters over the vacant seats at last night's performance of 'Les Huguenots' at the Metropolitan."

As a sign to be hung outside the main entrance we suggest: "Wanted—An audience!"

MISS FARRAR'S GREAT SUCCESS.

THE Paris edition of the New York Herald gives an account of the grand concert given at the Royal Opera in Berlin, in aid of the funds of the American Church.

The concert was a series of ovations for Miss Geraldine Farrar, the young singer who was able to show her talent in different pieces of great difficulty, and we are pleased to record it, because this young artist is an American. She has gained quite a remarkable position for herself, for this is the second year that she is engaged as first dramatic soprano of the opera of Berlin, and the Berlin papers, in speaking of her success, have already compared her to the greatest artists of the day, such as Melba, Calvè and Eames. Miss Farrar is a pupil of Mr. de Trabadelo, the successful Parisian professor of singing.

We reproduce the article referred to above:

BERLIN, Wednesday.—A genuine American ovation was tendered on Monday evening to Miss Geraldine Farrar, of the Royal Opera, who hails from Boston. She appeared with the venerable Professor Joachim, director of the Royal Academy of Music, at a benefit concert for the organ fund of the new American Church. A brilliant and representative audience was present to enjoy the artistic program. Miss Farrar, who is being hailed as "a new Melba," was recalled repeatedly and accorded a demonstration by her enthusiastic compatriots such as is rarely given an American artist on this side. Miss Farrar sang Massenet's "Ouvre tes yeux bleus" and Tosti's Serenade. As an encore she gave "Du bist wie eine Blume." Her final appearance on the program was with two charming songs, by Rogers, "At Parting" and "Ye Banks and Braes." The beautiful Scotch ballad awoke the Americans present to tumultuous applause. After answering with a number of encores, Miss Farrar finally gave "Home, Sweet Home."

CHURCH MUSIC AT RALEIGH, N. C.

RALEIGH, N. C., December 29, 1902.

A N excellent musical program was given at the 11 o'clock service on Christmas Day at the Church of the Good Shepherd, Raleigh, N. C. This church has a vested choir of twenty-four men and women, which for a number of years has been known as one of the best in the State. Wade R. Brown, the present organist and choirmaster, has brought the work of the choir to a high state of excellence. The program follows:

Processional hymn, Hark, the Herald Angels Sing.....Mendelssohn
Venient Exultemus Domino.....Woodward
Te Deum Laudamus in B flat.....West
Jubilate Deo in E flat.....Schnecker
Introit hymn, Adeste Fideles.....Reading
Kyrie Eleison in A.....Elvey
Gloria Tibi.....Bridge
Hymn, Angels from the Realms of Glory.....Smart
Offertorium, Sing, O Heavens.....Toun
Sanctus in A.....Stainer
Agnus Dei in D.....Gounod
Gloria in Excelsis (old chant).....Clemens
Nunc Dimittis in D.....Redner
Recessional hymn, O Little Town of Bethlehem.....

Th choir is composed of the following: Master Paul Pittinger, cross bearer; Misses Addie Bain, Blanche E. Blake, Pattie Carroll, Annie Webb Cheshire, Eula A. Davis, Mary M. Hanff, Caddie Hervey, Mattie E. Higgs, Jasamine May Higgs, Bertha Holman, Louise Linton, Louise Pittinger, Ebie Roberts, Rosa Skinner, Miss Lucy P. Battle, Mrs. Grace Battis Brown, Miss Elizabeth Holman, Miss Trenwith; E. H. Baker, Clarence Coley, C. B. Hart, Jesse G. Ball, A. M. Hanff, Walter G. Sackett and Wade R. Brown, organist and choirmaster.

A Fine Violin.

LUGI VON KUNITS used a remarkable violin at a recent Pittsburg concert. The instrument is a "Ruby Red" "Strad," so named because of the color of its varnish. Its date of make is 1732, and it was purchased in London within the past year by Joseph Morris, of Pittsburg, for \$7,000 cash.



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DRESDEN CONCERT SEASON.

DRESDEN, DECEMBER 20, 1902.

CHE first concert I had the pleasure of attending here this season was that of one of Dresden's former opera singers, Forchammer, who is now engaged in the opera in Frankfort. A number of his old friends greeted him as he appeared, for the first time as a singer of lyric song, I believe. So it was with some curiosity that they listened, wondering how he would acquit himself in this new field. His first number, "An die ferne Geliebte," was perhaps a rather ambitious attempt in view of all the old concert heroes who have gone before him, and it did not make the impression one could have wished, but in the Schubert "Gruppe aus dem Tartarus," Schumann's "Die beiden Grenadiere" and "Der arme Peter" and Wagner's beautiful "Träume," Forchammer succeeded in touching the hearts and arousing the enthusiasm of his audience. The difference of opinion, however, as to whether Forchammer established his claims to versatility in conquering the lyric stage was somewhat striking, some maintaining that he remained lyric throughout the whole evening; others, that in spite of every effort, he was still pre-eminently the heroic tenor. Be this as it may, it was far more through his wholesome abandonment to the spirit of the composition, his inspiration, fire, temperament and his extremely sympathetic personality than through any extraordinary vocal powers that Herr Forchammer captured his hearers. With another and better method he might become one of the best singers of his day. I merely use this occasion to point out, as I have often done before, the fallacy of choosing any other but the old Italian school, pure and simple, the lack of which brought van Dyck at the age of thirty to vocal bankruptcy. With this little discussion upon the astonishing carelessness with which so sensitive and so easily ruined an organ as the voice is often treated, I turn with greater pleasure to a fine exposition of what a good piano method can do for an artist, as evidenced by Consolo's fine and in every sense musicianly playing. Surely, I thought, this artist has been influenced either by Leschetizky, Paderewski or Rubinstein in some way. After the concert I took pains to inform myself, through Mr. Consolo himself, who told me that he had first studied with Rubinstein and then with Sgambati in Italy. The Dresden critics, after praising without stint the performances of some only mediocre pianists, who for the best of reasons shall be nameless here, damn Consolo with faint praise, and point to the hall, only fairly well filled, as a warning to the superfluous pianist to stay away from Dresden, forgetting probably that so great and recognized an artist as Reisenauer was allowed to give six concerts before he succeeded in half filling the hall. Even at the latter's last concert the audience was not so large as at Consolo's, so it would appear that an artist's merits cannot be judged on such basis. Consolo's masterly accompaniment of that beautiful sonata of Brahms in G major for violin contributed more than half to the profound impression that this number produced.

Arthur Argiewicz, who assisted, was the violinist on this occasion, and if not so ripe and musically an artist as Consolo, at least showed a very good technic. His violin may have partly been to blame for a sometimes sharp and shrill unmusical tone. His main power lies in a fine bravura style, but he lacks in the breadth and depth of true artistic interpretation. His numbers were Concerto in F sharp major, Vieuxtemps'; a Bach Prelude, "Melodie," Tschaikowsky, and "Mazurka," Wieniawski. To these he added an encore, "The Bee," of Schubert. Consolo's numbers were the Grieg "Ballad," "Caprice" of Scarlatti, and Rhapsodie of Brahms, in G major. A masterful performance was the B minor Scherzo of Chopin. To this was added the "Norwegian Bridal Procession" of Grieg, as a loudly demanded encore. I should not omit to mention the "Soirée de Vienne" of Liszt, which I have never heard played better, and which completely captured the audience. So enjoyable an artist deserves recognition, which I for one gladly accord him.

An other instance of a treatment hardly fair on the part of our highly esteemed Dresden contemporaries appeared in their verdict on the début of a young American woman, Miss Applegate, in the role of Carmen. Miss Applegate's fine voice and artistic qualities have already become known to Dresden concert goers. On the occasion of her first appearance on the operatic stage, she was suddenly called upon, with hardly any previous notice, to take the place of Chavanne, who was ill. This necessitated two rehearsals on the day of the performance, giving her no time for a much needed rest to the voice, before entering upon the ordeal of a first operatic début in so difficult a rôle. No wonder then that her voice seemed tired and that her inexperience in acting came too prominently in evidence. To the excitement of this sudden call to fill the place of another and the consequent lack of preparation, should also be attributed many little oversights of numerous little points in the musical execution that Director Hagen very cleverly concealed from general notice on the part of the public. The critics, however, made no note of these peculiar and unfavorable circumstances. General consent accord to her a naturally fine voice, a great deal of temperament and decidedly artistic qualities. In some scenes she did admirably well and her reception by the house, half filled with Americans, was cordial to the point of enthusiasm.

By far the most interesting concerts of the season, thus far, were those of Reisenauer, Lilli Lehmann, Maria Spies and d'Albert. Kubelik, who was to have played at the Symphony concert in the opera house, postponed his concert on account of illness. His concert in the Musenhaus will take place in January.

Maria Spies celebrated a veritable triumph for herself in the Vereinshaus, which, while it is not so well adapted to her voice as the Musenhaus, was well filled with a very responsive and appreciative audience. I noticed Orgeni and Fr. Spies' honored teacher, Fr. Haenisch, among those present. Fr. Spies' voice is of a most sympathetic mezzo or alto quality, most pleasing in the "Wienenglied" of R. Strauss transposed for alto, and the beautiful songs of Dr. Walter Rabl, who accompanied her

delightfully. I would also make special mention of "Der Tod und das Mädchen," of Schubert, and "Widmung," of Schumann. Shouts of "Brava!" throughout the hall at the close of the program called out an encore, "Vergiss mein nicht," of Brahms, and another, which I did not recognize. Prof. Eckert, of the Geneva Conservatory, made a very excellent impression through his assistance at this concert, in the piano numbers, "Etudes Symphoniques," of Schumann, and a dazzling rendering of Rubinstein's famous wrist study in C, and encores were demanded. Reisenauer aroused the usual enthusiasm, although he seemed not in his best form on this occasion.

E. POTTER-FRISSELL.

The Pitfalls Abroad.

ON a subject that is of great contemporaneous interest to musical people, the Rochester Post-Express says: "For a young woman traveling alone, there can be no doubt that London is a much more desirable place in which to study than either Paris or Berlin. More desirable than Berlin because the customs of the people are much more like those of American people, and much more desirable than Paris, as the young lady is not liable to have strange men meet her in the street and openly and orally admire her beauty in a manner highly insulting. The chivalry of the English gentleman is always a protection to a woman traveling alone in England, and the men of London are, as a rule, too self respecting and too industrious to make remarks about passersby."

The best way for American girl students to avoid troubles of this kind is to stay securely at home.

Hattie Scholder in New Haven.

HATTIE SCHOLDER, the child pianist, has played at a number of concerts this winter. The following extracts are from a criticism in the Evening Leader, of New Haven, Conn.:

The first concert of the season of 1902-3 of the Dorscht Lodge was given last evening at the Hyperion Theatre and was a decided success from start to finish.

The attraction was of course little Hattie Scholder, of New York, a ten year old musician. Much had been promised for this young lady, but her work so far exceeded the anticipations of the most credulous that she took the audience by storm and won them heart and soul from her first appearance on the stage.

It was a truly marvelous exhibition. It seemed almost ridiculous to see on the program Liszt's Hungarian Fantaisie and then see a ten year old child take her place at the piano to perform that superb creation with an orchestra of thorough musicians. But the transformation was wonderful. When Director Frank Fichtl lifted his baton for the opening bars the audience saw a little girl in white sitting calmly before a great piano.

Claassen Engaged by the Liederkranz.

ARTHUR CLAASSEN, the conductor of the Brooklyn Arion, has been engaged by the music committee of the New York Liederkranz to conduct the next orchestral concert of that society. The date of the concert is Sunday, February 15, and Mr. Claassen has already begun rehearsing the music. Dr. Paul Klengel, the musical director of the Liederkranz, is ill at his home in this city.

AMERICAN TOUR Beginning January 8, 1903.

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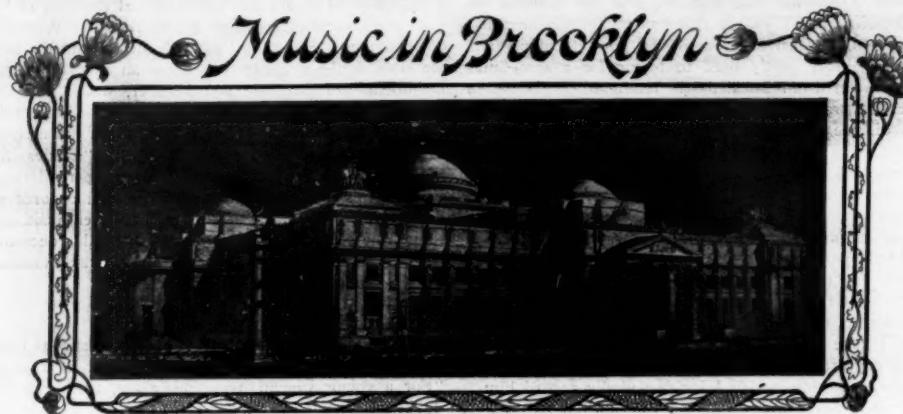
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CHE Brooklyn Arion opened the new year with a matinee at the club house, Sunday afternoon, January 4. A chamber music program was given by Hjalmar von Dameck, violinist; Franz Wagner, cellist; Hermann Spieler and Arthur Claassen, pianists. The vocalists were Mrs. Marie Mattfeld, soprano, and Marie Maurer, contralto. A criticism of the music will be found on another page of this issue of THE MUSICAL COURIER.

The Brooklyn Arion will give a song recital at the club house of the society Sunday, February 1. On that day the club will sing six songs to be selected by a majority of the membership from a list of forty-six compositions.

Mme. Schumann-Heink and Anton van Rooy at the joint recital at the Academy of Music tonight (Wednesday) will sing duets at the beginning and close of the concert. The contralto will sing lieder by Mendelssohn, Schubert and Marschner, and arias from Mendelssohn's oratorio, "St. Paul," and Saint-Saëns' opera, "Samson and Delilah." The baritone will sing songs by Bach, Schumann, Schubert and Erk. Isidore Luckstone will be at the piano.

Assisted by Boris Steinberg, basso, the pupils of Leopold Wolfsohn will give their second recital at Wissner Hall tonight. Mr. Wolfsohn will himself play the second piano parts of two numbers. The program follows:

Concerto, D major.....	Haydn
(First movement. Cadenza by Mertke.)	
Miss Bertha Goldenberg.	
(With second piano in place of orchestra.)	Godard
Waltz Chromatic.....	
Miss Fanny Broads.	
Etude, D flat.....	Liszt
Etude, C major.....	Chopin
Waltz, op. 34.....	Moszkowski
Aria, Don Carlo.....	Verdi
Fantaisie, D minor.....	Mozart
Etude de Style.....	Ravina
Miss Lillian Abraham.	
Rondo Capriccioso.....	Mendelssohn
James Balsam.	
Prelude.....	Rachmaninoff
L'Alouette.....	Balakireff
Theodore Felber.	
Kiss Waltz.....	Strauss-Schott
Miss Irene Catharine.	
I Have Something Sweet to Tell You.....	
Pilgrim Song.....	Tschaikowsky
Concerto, E minor.....	Chopin
(First movement. Tausig version.)	
Miss Edith Milligan.	
(With second piano in place of orchestra.)	

To-morrow evening (Thursday) Mrs. Dorothy Harvey, the solo soprano in the choir of the First Presbyterian Church on Henry street, will give a song recital in Association Hall.

In the good work for the advancement of music in the borough, the Brooklyn Institute announces a course of four lectures and piano recitals by Carl Fiqué, Monday afternoons, in the Art Building on Montague street, and two series of popular sight singing classes to be conducted by Wilbur A. Luyster. The first Fiqué recital was given Monday of this week, and the subject was "The Flying Dutchman" and "Parsifal" at Bayreuth in 1902. As illustrations Mr. Fiqué played some "Tone Pictures," from "The Flying Dutchman," and the Prelude, leading motives, Good Friday Spell and finale from "Parsifal." The topics for the remaining recitals are: January 12, Mozart and his great modern exponent, Carl Reinecke, with an historical sketch of the Gewandhaus, of Leipsic; January 19, Weber, and his influence on the music drama; January 26, Grieg, and the new Scandinavian school of music.

Accompanied by his charming wife, Mr. Fiqué attended the Bayreuth festival last summer, and before and after made other pilgrimages to the shrines of the great masters.

The eight singing classes begin tomorrow evening (Thursday) in the chapel of the Reformed Episcopal Church, corner Nostrand and Jefferson avenues. The beginners' class meets from 7:45 to 8:45, and the advanced class one hour later, or from 8:45 to 9:45. Mr. Luyster uses the Galin-Paris-Chevé method. The advanced circular explains in the following paragraphs something of the work:

Visitors are cordially invited to attend the opening night of each class, when a short lecture will be given with illustrations demonstrating the method. Anyone can join and everybody can learn by this system. No previous knowledge of music necessary, nor will there be any trial of voices.

The aim of the promoters of these classes is to give a thorough and practical education in sight reading and musical theory. The constant exercises in dictation train the ear as well as the voice, and enable pupils, even those who consider themselves unusual, to recognize tones and name them correctly.

Exercises are given in two, three and four parts, with treble and bass clef, leading up to choral work.

Staff notation is taught from the very first lesson.

New Year's night a reception was held at the Klingenberg College of Music, 108 Hancock street, in honor of Heinrich Klingenberg, the principal of the school. Mr. Klingenberg has been absent for a year teaching his former classes in Canada. Meanwhile his accomplished wife,

Mrs. Marie Klingenberg, has managed the Brooklyn college and also the branch in Manhattan.

Miss Minnie Topping, a professional pupil of Richard Burmeister and a resident of Brooklyn, is making a brief tour in Canada. Tomorrow night (January 8) Miss Topping gives a recital in Ottawa under the patronage of Lord and Lady Minto, and she has been invited to play privately at the Government House. Miss Topping is a native of Galt, Ont.

Wednesday afternoon, January 14, is the date of the next concert by the Laurier Musical Club.

Two concerts were given in Brooklyn during Christmas week. Sunday night at the Montauk Theatre Mr. and Mrs. Bernard O'Donnell gave a recital of Irish music under the auspices of the Knights of Columbus. Mrs. O'Donnell sang songs of the last half century, her husband playing her accompaniments, as well as a nocturne by John Field.

James H. Downs conducted the concert by the Choral Art Society in Association Hall, Monday night, December 29. Despite the weather a good sized audience assembled to applaud the courageous young leader and the artists. The music sung was written in the sixteenth, seventeenth, eighteenth and nineteenth centuries. The oldest composition was the "Adoramus Te Christe," by Palestrina, born in 1524 and died in 1594, while the most modern was "Autumn," by Rheinberger, born in 1839 and died in 1901.

The order of the choral program follows:

Gloria Patri.....	Purcell
Adoramus te Christe.....	Palestrina
Glory to God.....	Bach
Autumn	Rheinberger
Three Old Bohemian Carols, arranged by.....	C. Riedel
Hail, All Hail, the Glorious Morn.	
The Angels and the Shepherds.	
Let All Men Sing God's Praises.	
Old German Folksong, Silent Night, Holy Night.....	
My Bonny Lass.....	Morley
Dirge of Darthula.....	Brahms
Diry Heed, Ye Shepherd Swains.....	De Pearsall
Lay a Garland.....	De Pearsall
Ring Out, Wild Bells.....	Dr. L. Damrosch

The society sang with beautiful finish and with the dignity worthy of the music. Miss Florence Terrel, the solo pianist of the evening, played pleasing compositions in pleasing style. Her numbers were the "Spanish Caprice," by Moszkowski; the "Liebestraum," by Liszt, and MacDowell's Concert Etude. Last week the names of the members of the Choral Art Society were published, and today the names of the women and men who have assisted the society as subscribers are added:

Michael B. Buckley,	William F. Hogan,
William J. Buttling,	Daniel Kennedy,
Albert S. Caswell,	Mrs. Frank M. Lupton,
Peter J. Collins,	Thomas Magner,
Thomas D. Downs,	The Rev. Edward McCarty,
Mrs. James Drew,	James J. McSwyny,
Charles Clark Dunn,	Patrick J. Mooney,
Miss Emma M. Farrell,	Joseph C. O'Neil,
Francis G. Fearon,	William C. Redfield,
William J. Grinden,	Arthur S. Somers,
Frank S. Halliday,	Richard L. Walsh,
Rev. Timothy A. Hickey,	Nicholas P. Young.

Five times as many subscribers would establish the society upon a substantial financial basis. It cannot be that the musical people of Brooklyn will permit this admirable and artistic society to disband for lack of proper support.

A cynic has declared that there are too many musical societies. Some of them, he thinks, exist for no higher



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purpose than to give some ambitious man an opportunity to wave the baton. These superfluous societies struggle year after year with all their imperfections, and the cynic thinks it would be better for a few of the weaker bodies to unite. While there is sanity and reason in these suggestions, the criticism cannot be directed against the Choral Art Society, for its aim is individual and distinct. There is no society in Brooklyn organized on the same lines.

BABCOCK-BUCK MUSICALE.

THE spacious studios of Mrs. Babcock and Dudley Buck, Jr., were crowded to the doors last Sunday by a fashionable throng.

The program, which was decidedly interesting, was as follows:

Serenade	Tipton
Bendemeer's Stream.....	Old Irish
If I Were You.....	Dudley Buck
Andante Religioso.....	Thomé
Valse Gracieuse.....	Franck
Coppelia Waltz.....	Miss Rosalind Klein
The Spring Has Come.....	Delibes
Habanera (Carmen).....	Miss Nellie Linde Wright
Two Songs.....	Bizet
Schneeskueh	Mme. Clara Poole King
Life's Lullaby.....	Wilhelmi
	Dudley Buck, Jr.
	Frances Ries
	Lane
	Mme. Clara Poole King

Mr. Buck was in good voice, and sang with his accustomed artistic finish. Miss Rosalind Klein is a young violinist who has both talent and temperament, and who plays well also. Miss Nellie Linde Wright, daughter of the celebrated Rosa Linde Wright, has a voice which is destined to make her as well known as her mother. Miss Wright's enunciation is as distinct as it is indistinct in most singers. Mme. Clara Poole King was heard to good effect in her songs, and called forth much applause. At the conclusion of the musical program Miss Elsa Merrian gave an original monologue entitled "A Take Off on Society," which was very cleverly done.

The accompanists of the afternoon were Mrs. Francis Blossom, Mrs. Rose Linde Wright and Frank Howard Warner.

J. Lewis Browne Complimented.

CHRISTMAS DAY a chaste and beautiful loving cup of solid silver was given to J. Lewis Browne by the members of the choir of the Church of the Sacred Heart, Atlanta, Ga. An appropriate inscription is engraved on the cup. Mr. Browne is the organist and director of music of that church, and his good work is justly appreciated by all who are associated with it. He has raised the standard of music very high. Last Sunday afternoon an elaborate service of music was given by the choir and several assisting soloists from other churches and by the Atlanta Symphony Orchestra. The edifice was packed and the music proved excellent.

Mme. Helen von Doenhoff's Pupil.

ME. HELEN VON DOENHOFF, the excellent contralto, formerly of the Metropolitan Opera House, whose services have proved most valuable to many ambitious students, has recently achieved another success through her gifted pupil, Dr. Lawton, the tenor, engaged for one of the leading churches at an unusually large salary. Madame von Doenhoff justly considers the engagement of her pupil a distinct compliment to her.

Those who had the good fortune to hear Helen von Doenhoff when still in the operatic field, in such roles as Carmen, Ortrud, Azucena, &c., readily understand her powers as an instructor, vocally and dramatically.

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KANSAS CITY.

KANSAS CITY, January 9, 1903.

HE day after Christmas is not always a successful day to give an entertainment, especially when there is admission fee charged. Most people have "gone broke" during the Christmas buying, as well as used up their surplus strength. They usually stay indoors taking the "rest cure" and pepain. This is doubtless the cause of a scattered audience at the Symphony Orchestra's second concert. Christmas, however, did not seem to have used the musicians badly, and still less so the popular leader, John Behr.

Among the most pleasing numbers were the "Jubel" Overture, Raff's "Im Walde" Symphony, Strauss' concert waltz, "One Lives but Once." Those present took special interest in the soloist of the occasion, Miss Mary Münchhoff, a concert artist of distinction. She gave a group of Schubert numbers exceedingly well. Miss Münchhoff has a sweet, musical voice, and her style is pleasing. Mr. Behr deserves great credit for so good a concert at this season of the year. Greater things are yet expected.

The Oratorio Society gave "The Messiah" the night of December 26 in Convention Hall. The chorus was not so large as on some other occasions, but it is strong and well trained, and did well in the massive numbers of Handel's great work. Carl Busch, conductor, deserves great credit for the general excellence of the performance. Of the soloists Mrs. George W. Parkhurst, of Topeka, soprano; Mrs. J. Otis Huff, of Kansas City, contralto, found the most favor. Mrs. Parkhurst's solo, "There Were Shepherds Abiding in the Fields," was especially good. Her voice is brilliant, flexible, forcible and sympathetic. Her voice has been highly cultivated. Mrs. Huff's voice, a full rich contralto, is beloved by all Kansas Cityans. Roland Paul, tenor, of Chicago, was also well received. W. M. Porteus, of St. Louis, basso, hardly fulfilled expectations. The concert was attended by 2,500 people.

W. C. E. Seeboeck, pianist, and Joseph A. Farrell, baritone, gave a recital at the Academy of Music December 18. The combination of these two artists was fortunate. They furnished an entertainment of excellent quality. Mr. Seeboeck is new in Kansas City, though not new to all Kansas Cityans, and is a pianist of wide reputation. Mr. Farrell, who is an exceedingly artistic singer, gave some very attractive numbers. Mr. Farrell has been heard many times in Kansas City, and has also more than local reputation. The program follows:

Preludium and Toccata.....	Pabst
Nocturne	Chopin
Three Preludes.....	Chopin
Etude	Rachmaninoff
Prelude, C sharp minor.....	Mr. Seeboeck
Honor and Arms.....	Handel
Gavotte and Musette.....	Westerhout
Impromptu	Stavenhagen
Berceuse	Ijinski
Two Humoresques.....	Grieg
Caprice	Balakirew
What Is Love?.....	Mr. Seeboeck
To Anthea.....	Ganz
Minuet à l'antico, No. 3.....	Hatton
Rainbow	Seeböck
Butterfly	Seeböck
By the Frog Pond.....	Seeböck
Cascade	Seeböck
Sunrise on a Misty Morning.....	Seeböck
Etude de Concert.....	Seeböck

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Dedication	Franz Seeböck
The Passionate Shepherd.....	Mr. Farrell
Rhapsodie Hongroise.....	Csebrey
Boot, Saddle to Horse (Cavalier Song).....	Stanford
King Charles.....	White
Paraphrase on Tristan and Isolde.....	Wagner
Eduke Fantaisie.....	Aalkan
	Mr. Seeboeck

An organ recital was given the night of December 19 at Independence M. E. Church by E. Russell Sanborn, formerly of Boston, now associated with the Sherwood School of Music, Chicago. He was assisted by William C. Rogers, baritone. An interesting program was given. The program follows:

Concert Fugue.....	Dr. Goetschius
Cantilene (selected).....	
Solo, Sublime Sweet Evening Star.....	Wagner
Andantino	Lemare
Marche Moderne.....	Lemare
Cantilene Nuptiale.....	Dubois
Solo, It Is Enough (Elijah).....	Mendelssohn
Prayer and Cradle Song.....	Gulmant
Finale	Truette

Gabrilowitsch comes to Kansas City January 14.

Miss Elva Fuller, pupil of Rudolf King, will give a piano recital January 6. One number on the program is Mendelssohn's Concerto in G minor. Mr. King will be at a second piano.

The program follows:

Two Etudes.....	Chopin
Aria, Adieu, Land of My Childhood (L'Africaine).....	Meyerbeer
Miss Mabel Palmer.....	
Concerto, op. 25, in G minor.....	Mendelssohn
Miss Fuller.....	
(Orchestral parts on second piano by Rudolf King.)	
Aria, Io son la Farfalla (Contessa d'Almalfi).....	Petrella
Mrs. Thurman Smith.....	
Am Loreley Fels (The Loreley).....	Raff
Scherzo Valse, op. 40.....	Moszkowski
Miss Fuller.....	
Duet, Parting.....	Neidlinger
Mrs. Smith and Miss Palmer.....	
Etude Romantique.....	Rubinstein
Caprice Espagnol, op. 37.....	Moszkowski
Miss Fuller.....	

C. Edward Hubach, assisted by his pupils, Miss Annie Brennan and Miss Stella Kyger, gave an interesting song recital this morning at the Manual Training High School. Charles Noonan played the violin obligato. The program follows:

Kings of the Road.....	Bevan
Sing Me to Sleep (violin obligato).....	Green
Miss Kyger.....	
I Love You.....	Lobeski
Mr. Hubach.....	
For All Eternity (violin obligato).....	Mascheroni
Miss Brennan.....	
The Angels' Christmas Song.....	Brewer
Mr. Hubach.....	

Hans Keig will sing at the benefit for the flood sufferers of Sweden in Convention Hall in January. Mr. Keig has been a resident of Kansas City only a short time and has not yet appeared in public. He is said to be the possessor of a powerful and sonorous basso voice and of remarkable musical talent. He received his training in the Conservatory of Music at Frankfort.

M. M. R.

Signor Carbone's Pupils.

SIG. A. CARBONE, the distinguished vocal teacher, is busy preparing his pupils for a recital which is to take place in the early spring.

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HE second annual concert of the Kennebunk, Me., Festival Chorus was held December 19 after two postponements. The soloists were: Mrs. E. F. Robinson, Mrs. Nellie P. Perkins, Miss A. Louise Stone, Miss Elizabeth W. Merrill, Miss Martha E. Sleeper, Mrs. Frances M. Goodnow, Miss Helen King Marshall, Bentley Aveyard, of Sanford; Edward H. Hanscom, of Wells; Bertelle A. Smith, Charles H. Cole, Leon B. Rogers, Hartley L. Lord. Miss Elizabeth W. Merrill and Mrs. J. R. Haley were the accompanists.

The Mendelssohn Choral Club, of Roseville, N. J., gave a concert December 18 under the direction of George R. Ewan.

The concert recently given by the Apollo Club, a new organization in Seattle, Wash., under the direction of D. Carlos McAllister, was a success.

The regular fortnightly recital of the Metropolitan School of Music was given by the advanced pupils at Indianapolis, Ind., December 19. Mrs. Libke, Miss Feasey, Margaret Seegmiller and Jack Hathaway were among the soloists.

"The Messiah" was given at St. Louis Christmas night by the Choral Symphony Society. The quartet was Adelaide Kalkmann, soprano; Mrs. Oscar H. Bollman, contralto; George C. Carrie, tenor, and William Porteous, basso.

The members of the Ladies' Quartet, of Batavia, N. Y., are Mrs. Bessie L. Carpenter and Miss Lillian E. MacDougall, sopranos, and Miss Ada C. Holmes and Mrs. Sadie T. Trick, altos, with Miss Hattie Baker as accompanist.

The Musical Club met at the home of Mrs. Thomas Hunter on Monday evening. It was decided to postpone the club meetings until after Christmas, and the next meeting will be on January 15, at the home of Mrs. J. H. Howe.

A musicale was given at the Commercial Club, Salt Lake City, Utah, December 17. The program was given by Mrs. Lizzie Thomas-Edward, Mrs. William Igheheart, Miss Mary Olive Gray, Mrs. Rosemary Glosz-Whitney, Mrs. George E. Skelton, Alfred Best, Charles Kent and George E. Skelton.

The first concert of the Choral Society of the University of New Mexico was given recently at Albuquerque, N. M., under the direction of John Douglas Walker, assisted by Mrs. Mabel Stevens-Himoe, Edward Grunsfeld, Miss Florence Sinclair Chapin, Robert T. Blair, Miss Nellie Pratt.

The Neapolitan Music Club of Canandaigua, N. Y., met December 16 with Mr. and Mrs. Stephen A. Story, and a program was given by Mrs. Mary Sutton Pierce, Mrs. W. B. Thrall, Mrs. Story, Miss Ariel Gross, Rev. H. L. Howard, a ladies' trio and male chorus. Chorus work was conducted by F. L. Hess.

The Haydn Glee Society, of Steelton, Pa., which has been conducted by Gwilym Watkins since its organization in March, 1901, purposes giving a series of three concerts. The first concert was given in Middletown on January 2, the second will be given in Mechanicsburg in February and the final concert in Steelton in April.

The Clara Schumann Club gave its first concert of the season December 18 in Forbes' Music Store, Mobile, Ala. Mrs. Crampton, Miss Tacon, Mrs. Goodman, Miss Poe, Miss Waldauer, Mr. Powers, Miss Marietta Green, Mrs.

Brown, Miss Robinson, Miss Kern, Miss Legge, Miss Schwaemmlle, Miss Meechem, Mr. Suffich, Mr. Brown and Mr. Bayley were the soloists.

The Amateur Musical Club, of Brewer, Me., met at the home of Miss Gertrude Bennett December 22. The first part of the evening was devoted to the study of Gluck and Haydn, after which a musical program was given.

The Chaminade Music Club met in Miss Parker's studio at Washburn College, Topeka, Kan., December 17. Miss Esther Chamberlain, Mrs. Harshbarger, Miss Pond, Miss Emma Dennis, Mrs. Harry Guthrie, Mrs. Eli G. Foster, Mrs. Banks, Mrs. Bowly and Miss Ingalls took part. Professor Penny's lecture closed the program.

The Tuesday Musical Club, of Riverside, Cal., gave a concert December 23. The program included chamber music of Handel, Bach and Glück, and was in charge of Mrs. Skelley. Miss Jean Wilson, Miss Ada Adair, Miss Julia McIntyre, Miss Gage, Miss Rockhold, Miss Allis Miller, Mrs. Boyer, Mrs. Henderson and Mrs. H. V. Hamilton participated.

The annual performance of the "Messiah" at the First Methodist Church, Evanston, Ill., was given December 18 by the Evanston Musical Club, under the direction of Peter C. Lutkin. The soloists on this occasion were Miss Margaret Fry, of New York, soprano; Mrs. Eleanor Kirkham, contralto; Edward C. Towne, tenor, and Albert Boroff, bass, of Chicago.

The most important step taken in the local musical world of Butte City, Mont., in a long time is the formation of a choral society. The originator of the plan was William Smith Goldenburg, of Cincinnati, a young man of talent, who is at present the organist at the First Presbyterian Church. It is the plan to hold weekly meetings and give a festival about twice a year.

At Tabor, Ia., the Oratorio Society gave Handel's "Messiah" at the Congregational Church on the evening of December 19. There was a chorus of fifty voices, under the direction of George L. Price, of the Conservatory, and the chorus was assisted by Miss Helen E. Lawrence, soprano; Miss Gertrude Duncan, contralto; Robert Fulerton, tenor; George and Thomas Askin, bass.

The Presque Isle (Me.) Festival Chorus is breaking all records for Maine festival choruses. Not only is the management planning to give two local concerts, but one of those concerts will be for men's voices alone. It is thought that there is a sufficient number of men's voices within the organization to get together a male chorus of forty voices. The men of this chorus outnumber the women.

The Musical Coterie, of Little Rock, Ark., at their last entertainment for 1902 had as soloists Miss Cline, Miss Wiley, Mr. Brindley, Marguerite Jones, Miss Beulah Casey, Mrs. Kitchens, Mrs. Bradshaw, Miss Mabel Robinson, formerly of Memphis; Miss Lillian Hughes and Miss Murphy. The next concert will take place January 7, 1903, with Mrs. Sidney Mayer and Mrs. Will Pollock in charge.

The membership committee of the Woman's Club met recently at the home of Mrs. John I. Franklin, Colorado Springs, Col. Eight new members were proposed for membership in the club and on motion were admitted: Mrs. Helen R. Crooks, Mrs. Nelson H. Partridge, Miss Harriet Brooks, Mrs. Ella M. Willis, Mrs. Laura N. Madden, Mrs. W. A. Corson, Mrs. W. H. Leonard and Mrs. John L. Watt.

The Symphony Club, of Mount Vernon, Ill., recently gave its first recital at the Cumberland Presbyterian Church, when Beethoven's Fifth Symphony was rendered by Mrs. Albert Watson, Mrs. Otois Waters, Mrs. Clarence Hariss, Mrs. Roy Rutherford, Mrs. Harry Watson, Miss Blanche Tanner, Miss Gertrude Pool and Miss Mabel Parry. They were assisted by Rolla McClintock and George J. Junker.

The Arlington, N. J., Choral Society gave the first concert of its fifth season in the Presbyterian chapel, in

Arlington, December 18. It had the assistance of John Barnes Wells, tenor, and Miss Helen F. Robinson, pianist, as soloists, and John V. Pearsall as accompanist in presenting the program. The choral numbers included Jordan's "Ballad of the Oysterman," Reed's setting of Longfellow's "Wanderer's Night Song," Haesche's "Cossack Folk Song" and Hungarian folk song, Watson's "Night," the Suabian folk song, "Come, Dorothy, Come," and Kriegskotten's "March of the Goths."

The director of the Clef Club, St. Joseph, Mo., is Frederick Fleming Beale, and the accompanists Miss Bessie Medley and Miss Rachel Teale. The members are: First tenors, William M. Guthrie, Fenton Dowling, C. R. Chesmore, Thomas Hicks; second tenor, J. J. Quinliven, H. Ridgon, A. R. Gillson, Zeno Mackey, S. W. Miller, L. Caron; baritones, H. C. Barnhardt, H. J. Bird, W. J. MacInnes, Clem Royer, Elza Duke, John Geiger, Louis Bauman, C. E. Cooper; bassos, W. A. Landis, Louis Guthrie, D. A. Kennard, J. O. Custer, J. R. Bell, W. J. Schiesl.

D. A. BLACKMAN PUBLIC LESSON.

THE regular fortnightly meeting of the Blackman pupils in vocal music took place at the studio, and a most interesting evening was spent. The progress of these students is altogether beyond belief, based as it is on thought control. One pupil after another shared in the singing, sometimes with accompaniment, more frequently without, remaining true to pitch, and all actuated by mental direction, so controlling the vocal emission. The power of mind over more or less crude matter was never more convincingly demonstrated, one lady in particular pausing repeatedly during her song to attain the high note, or trill, or effect sought for. Professor Blackman's pithy remarks throughout the lesson, his criticisms and suggestions, the idea that thought controlled it all, show the master mind in vocal science.

Those who sang were Mrs. Smith, Mr. White, Mrs. White, Miss Wood, Miss Palmer, Miss Belcher and Mrs. Marie Merrick, who sang and played piano solos. Mrs. White is the most advanced exponent of the method, and sang the "Faust" aria with ease and much effect. A regular attendant on the public lessons sees remarkable improvement.

The Rubinstein Club.

THE Rubinstein Club, William R. Chapman conductor, has been entirely reorganized, and is in fine form for the concert which will be given in the grand ballroom of the Waldorf-Astoria Thursday evening, January 8. The soloists will be Gwilym Miles and Glenn Hall; also a violinist not yet announced.

The officers of the society are: President, Mrs. Mabel McKinley Baer; vice presidents, Miss Harriet E. Devoe, Miss Anne Rhodes and Mrs. Grace Haskell Barnum; secretary and treasurer, Mrs. William R. Chapman; conductor, William R. Chapman; assistant conductor, Mrs. F. E. Kavanagh, and accompanist, Mrs. Florence Brown Shepard.

The board of patrons is composed of Mrs. F. W. Devoe, Mrs. Charles E. Ditson, Mrs. John A. Beckwith, Mrs. Sylvester L. Blood, Mrs. H. V. Meeks, Mrs. B. L. Arbecam, Mrs. Joseph F. Knapp, Mrs. John D. Slayback, Mrs. Arthur M. Dodge, Mrs. John S. Kennedy, Mrs. J. Wray Cleveland, Mrs. John H. Flagler, Miss E. J. Hepburn and Mrs. Mabel McKinley Baer.

The honorary members are: F. W. Devoe, Mrs. Arthur M. Dodge, Miss Anne Rhodes, Mrs. C. M. Raymond, Mrs. S. Baron Anderson and Miss Emily Winant.

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HMUSICAL was given in Harrisburg, Pa., January 1. Some of those who took part were Mrs. M. S. Budgman, violinist, of Mechanicsburg; Mrs. L. B. Roth, G. R. Pretz, Miss Harriet Weigle and Miss Blanche Bickel. In addition to these there was a chorus of twenty trained voices. The chorus is composed of Mrs. Roth, Mrs. Mathias, Mrs. Norris, Misses Hess, Hershey, Keller, Harclerode and Messrs. Neff, Wolf, Pretz, Keller, Allerman, Bennett, Miller, Basom, Dickinson, Dehner and Seig.

The pupils of the Conservatory of Music, Pueblo, Col., gave a recital December 19.

At Weiser, Idaho, Mrs. Ashmun and Harry Wulff were soloists at a recent church dedication.

A number of the piano pupils of Mrs. Blanche P. Wright gave a studio recital December 20, at Trenton, N. J.

Miss Etta Wilson gave a musical at the residence of Mrs. James Thrasher, Fort Worth, Tex., December 19.

The piano and vocal pupils of Mrs. Emma T. Mitchell gave a musical in the Caribou, Me., Universalist Church, December 19.

The fifty-third recital by students of the Oliver Willis Halsted Conservatory of Music was given December 16 at Lockport, N. Y.

Mary Howe gave a concert at Memorial Hall, Monson, Mass., December 9. Her program included an aria from "La Traviata," and the "Mad Scene" from "Lucia."

Last week at the residence of Mrs. O'Mara, Lafayette, Ind., a recital was given by the pupils of Mrs. W. W. McNeil, one of Lafayette's accomplished musicians.

Miss Eleanor Nelson, of Boston, gave a song recital at Eastport, Me., on New Year's night. Miss Nelson was assisted by Mrs. A. R. Bradford, of Eastport, as soloist and accompanist.

A recital was given by Miss Celestia Bellaire at Odeon Hall, in St. Paul, Minn., December 22. Miss Bellaire was assisted by Miss Clara Williams, soprano; Carle Fisher, cello soloist, and the Orpheus Quartet.

The Cleveland tenor, Edwin H. Douglass, was one of the soloists in the rendition of "The Messiah" by the Philharmonic Society, of Dayton, Ohio, in December. The rendition was a pretentious one, the chorus having the Cincinnati Orchestra for support.

At Garfield, Wash., December 20, there was a musical at the Methodist Episcopal Church, under the leadership of Prof. Thomas Kerns, the choir leader, assisted by Prof. Will Kerns, of the Agricultural College; Mrs. Roberts, of Elberton, who graduated in music under Dr. Heritage, of Spokane; Miss Espy, of the Pullman Col-

lege, and Miss Fannie Davis, of Colfax, a graduate from the Conservatory of Music at Battle Creek, Mich.

The choir of the Congregational Church, Sioux Falls, S. Dak., gave a concert December 21, in which Mrs. Fred E. Phillips, Miss Bessie Shaver, T. H. Cook, William Dickenson and Kendall B. Cressey, organist and director, took part.

December 20 the Choteau (Mon.) Band gave a concert at the town hall. The soloists were Miss Madge Copeland, Kate Kennedy, Mabel Owell, Charles La Breche, Miss Peggy Taylor, Prof. A. B. Guthrie, Mrs. J. E. Erickson, Charles Parker and Miss Edna Beaupre.

Under the direction of Louis Arthur Russell, organist and choirmaster at the Peddie Memorial Church, Newark, N. J., "The Messiah" was given on December 21. The quartet consisted of Miss Myrtle Randall, soprano; Mrs. Dora Taylor-Beals, contralto; Robert Campbell, tenor, and Percy Hemus, basso.

James H. Rogers, of Cleveland, Ohio, has recently had two of his songs published by the Oliver Ditson Company. One is "If There Is Naught That You Would Tell Me," for high voice in C. The other is "Invocation," for high voice in B flat. Both these songs are written with a French text of Victor Hugo.

The musical department of the Pennsylvania Chautauqua for the season of 1903 will be in charge of Prof. Edward G. Rose, of Harrisburg, who became a member of the faculty in 1901. Mr. Rose is a pupil of Edmund J. Myer, of New York, and has the thorough endorsement of Mr. Myer in the use of his method.

At Walla Walla, Wash., December 15, a recital was given in Memorial Chapel by S. Harrison Lovewell's pupils, Mrs. Bratton's pupils in vocal music, and one of Mr. Fischer's violin pupils. The performers were Misses Lowe, Coyle, Morrow, Baker, Stratton, Mosgrove, Freeze, McKay, Fix and Browne; Messrs. W. Merritt and W. G. Hudson.

A recital was given at University Hall, Vincennes, Ind., December 19, by the pupils of Misses Ray and Margaret Berry. Those who took part were Miss Reynolds, Miss Owen, Ethelma Weisert, Margaret McJimsey, Noble Spiker, Amy Hindman, Elmer Tanquary, Willie Glover, Clotilda Lyons, Gretchen Crook, Dols Lipschutz, Georgia Bonnell, Frances McClure, Henry Hall and Miss Berry.

A musical and literary entertainment was held at Reading, Pa., December 18, under the auspices of class No. 8, taught by Miss Viola M. Darrah. Miss Carrie Cramp, Miss Millie Eben, Miss Lillie Grander, Arthur Hangen, Lincoln Ruth, Miss Anna Rankin, Miss Blanche Hagy, Miss Mayette Emerich; Misses Anna Schleicher, Hattie Millard; Miss Ella Bickel; Misses Augusta Schlechter, Lucy Ella Moyer; Bruce Gerhard; Miss Mary Hahn and Wm. McGowan, Miss Mary Francis; recitation, Percy Kercher; vocal trio, Messrs. Charles, Benjamin and George Hiller were the participants.

At Bozeman, Mont., the last recital before the holidays of the college musical department was given December 18. The following took part: Miss Flora Hartman, Miss Alice Chisholm, Miss Ellis Featherstone, Miss Vida Work, Miss Martha Koch, Gene Quaw, Miss Landon, Miss Gertrude Moore, Miss Gertrude Brandley, Miss Varda Cockrell, Miss Vera Anderson, Miss Beatrice Free-

man, Mrs. L. E. Safley, Miss Macey Nelson, Miss Margaret Pease, Miss Kinney, Miss Frances Maynard, Miss Margaret Thurston, Miss Coda Alward and Miss Ethel Lansing.

Pupils of Miss Wippinger gave a concert at the Randolph-Macon Institute, Danville, Va., December 18. Miss Wippinger has been in Danville only a short while, but she has already made an impression as a musician.

The pupils of Miss Ella M. Barnes, assisted by Miss Clara A. Coe, gave a piano recital at Miss Barnes' home, Hartford, Conn., December 15. The pupils who took part were Jessie Williams, Florence Scarborough, Mary O'Neil, Willie Sanford, Annie Sanford, Harold Relihan, Bessie Robinson, Gertrude Barnes, Paul Holmes, Minion Whitehead, Emily Phillips and Clara Reed.

Miss Adela Prentiss, of Cleveland, who has been heard as a pianist in Columbus, is something of a business woman as well as a player. She has undertaken a series of orchestral concerts to be given in Cleveland this season, and has contracted with the Chicago Orchestra (Theodore Thomas), the Pittsburgh Orchestra (Victor Herbert) and the Cincinnati Symphony Orchestra (Frank van der Stucken).

St. Mary's new school hall, at Albuquerque, N. M., was dedicated December 18, with a musical program. Mrs. T. J. Shinick, Miss Anita Armijo, E. A. Hunt, H. Bullard; accompanist, Miss Nettie Taylor; Miss Florence S. Chapin, W. E. Grimmer, Dr. W. N. Macbeth, C. E. Burg, Dr. E. W. Baltes, Prof. Andres Mayo, accompanied by Miss Hanthorn; E. A. Hunt and J. Oliphant participated.

A musicale was given by the pupils of Carolyn J. Cohn at her studio, Montgomery, Ala., December 20. The following participated: Clare Hertz, Em Terry Verden, Evelyn Glass, Mary Kate Carr, Nellie Haden, Pauline Leroy, Stella Marcus, Taylor Beale, Alva Fitzpatrick, Burghart Klein, Jeff Falkner, Jack Hastings, Jerome Simon, Julien Strassburger, Alex Rice, Robert Falkner and Tom Fitzpatrick.

The first rendition of a new oratorio, "Emmanuel," was given in the First Methodist Church, Des Moines, Ia., in December by a choir of forty voices, a quartet and soloists. The oratorio is by Bierly, and is especially suitable for the Christmas season of the year. The soloists were Miss Blakeslee, Mr. Seager, C. M. Keeler, with C. L. Keeler organist. They were assisted by Mrs. C. M. Keeler, Mrs. B. S. Ely and Dr. C. W. Gaskell.

From Dallas, Tex., comes the good report "that music and musical culture is on a broader and higher plane than ever before. One has only to attend the recitals of different studios in town, and no studio reflects greater lustre on the musical sphere of Dallas than that of Mrs. Estelle Roy Schmitz and Fritz Schmitz, for piano and violin. These artists combine the rare qualities of teacher and musician in the broadest and fullest sense, as is evidenced by the conscientious work and marked progress of their pupils. On Monday night, at the pro-Christmas musicale in Watkin Music Hall, a large and discriminating audience were treated to a fine program, rendered with that artistic intelligence and pure technic that characterize the method of this studio. All the pupils did themselves and their teachers proud and justly deserved the praise and plaudits they received."

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MUSIC IN HOLLAND.

AMSTERDAM, DECEMBER 24, 1902.

ON the eve of Christmas everybody is more or less in a peaceful frame of mind. The musical world, however, goes its own way, and at Amsterdam there is no peace, but war to the knife. In my former letter I could safely foretell that the storm in the Dutch Opera had been weathered. Since then, however, it has broken out afresh and with the greatest violence. The director, Mr. van der Linden, was not able to pay the principal artists at the beginning of the month and asked for a few days' delay (the choir, the orchestra and the smaller members of the company had been paid). This the artists refused and they struck. In the meanwhile several artists had remained true to their director, and Mr. van der Linden tried to continue the campaign. Money having been supplied to him, he even offered full payment to the striking members, but they persisted in refusing to resume their service unless the director could guarantee them to the end of the season, which he of course could not. At all events, by his offer Mr. van der Linden baffled the strikers in their plan to declare him a bankrupt. He further made a successful move by getting up an agreement with the rival company, Het Lyrisch Tooneel, so that he was able to give performances at Amsterdam and in other towns with the joint companies. Thus far the reader may think that Mr. van der Linden has come out stronger than ever from the struggle. This, however, is far from certain. For the agreement with Het Lyrisch Tooneel is only standing for a while and may come to an end any moment. The members of that company are not all of them favorably inclined to Mr. van der Linden; several worked formerly under his direction and left him since. They fear that they will be again dismissed if the two companies are united. On the other hand, the striking artists, to whom belong Orelia, the tenor Pauwels, and Mrs. Comi-Francesca, are not at all prepared to give up the fight. They won't have anything to do with Mr. van der Linden, whom they think unfit for the leadership—and in this opinion they don't stand alone, but have a large part of the public on their side. They have formed a new company, with a new choir, engaged an orchestra from Haarlem, hired a theatre at Amsterdam; and so the long and the short of the history is that instead of two Dutch operas there will be three. Of course, the three can't live, all of them, since two could not find sufficient support, and though for the unbiased spectator it will be interesting to watch the forthcoming struggle, the misery that can't fail to attend it will make the matter more sad than comical, to be sure.

There is war, too, in quite another sphere. The Amsterdam branch of our oldest and greatest musical society, Toonkunst, under the direction of Mengelberg, the leader of the Concertgebouw Orchestra, gave two concert performances of "Parsifal," the whole of the work, with Urlers, Messchaert, Betty Frank and other German artists for the solo parts. Toonkunst had hired all the music from the publishers of "Parsifal," Schott, of Mainz. Now the Deutsche Wochenzeitung in den Niederlanden has published a protest of Mr. von Gross from Bayreuth, who represents Wagner's heirs, against these performances of the whole drama. He argues that Mr. Schott had not the right to allow them, and that moreover such performances go straight against the intentions of the composer, and are unartistic. Against this Toonkunst argues that Mr. Schott did inform him of Cosima Wagner's discontent, but after the music had been dispatched and the soloists had been engaged, and that Mr. Schott was not disposed to make good the damages that would have been caused if the performances had been counter-

manded; that the quarrel is one between Bayreuth and Mr. Schott, and that the reputation of Mengelberg and his orchestra was sufficient warrant for a truly careful and artistic performance of the work.

Indeed all the critics agreed in declaring it splendid in every respect. At the last moment Mengelberg had been obliged to find substitutes for Mrs. Knüpler and Schütz, who had been engaged, but did not come—it is said because Cosima Wagner exercised her influence on them. For the same reason they say van Rooy decided not to sing at Munich in the Prinz Regenten Theater, where in August special Wagner performances are to be given.

The war between the directions of the operas of Hamburg and Frankfort over our countryman, the tenor Tyssen, has ended with the victory of the former; Tyssen will belong to Hamburg for five years.

Our French Opera is not at an end with its tribulations. A third light soprano has made her début as Mi-reille, Rosine and Marguerite, and not made a favorable impression. De Lara's "Messaline" will be produced in the beginning of next month. Het Lyrisch Tooneel, of Amsterdam, has made a hit with "The Bartered Bride" of Fr. Smetana, a delightful opera.

The young pianist and composer, Koeberg, has made a good impression as director of Sempre Crescendo, both at London and The Hague. He has all the qualities to become a very able leader of orchestras.

Last week Leopold Godowsky made his début in Holland in a concert at The Hague. He played the First Concerto of Tschaikovsky, and smaller works of Chopin, Weber and Liszt. He is certainly great among the greatest, and besides that he is so unaffected that one must like the man and admire the artist at the same time. In March he will come back to Amsterdam.

DR. J. DE JONG.

Mr. Pattou's Pupils.

THESE are becoming increasingly prominent. Christine Gordon, the star of the Carnegie Lyceum performance, in acts from "Aida," "Faust" and "Tannhäuser," being one of the best. The young woman sings with an ease and understanding which come only from entire vocal control, based on right method. "Singers' Voice Troubles" is a little pamphlet by Mr. Pattou, and concerning some of the principal causes he says, in part:

Although throat difficulties of singers have a common origin, viz., the abnormal or reverse action of the vocal organs, I find it convenient to divide them into five different classes, as arising from the following causes: 1. Forcing children's voices. 2. Straining young people's voices at the period of maturing. 3. Reverse or strained action of the vocal organs in adults. 4. Climatic conditions. 5. Incapacity of teachers.

Musin Returns to Liege.

VIDE MUSIN departed Saturday of last week for Liege, Belgium, where he will resume his classes in the Royal Conservatory and fill a number of engagements as soloist and as conductor of the orchestra of the Royal Society of Amateurs. The primary object of Mr. Musin's visit to New York was to complete arrangements with Breitkopf & Härtel for the publication of his "Violin Method" and several new concert pieces of his own composition. While in this country he received a number of flattering offers to remain in the United States. But it seems evident that he was unwilling to relinquish his work as head of the violin department in the Royal Free School of Music at Liège, his native city.

A Violinist's Romance.

MISS EDITH BULMER fell in love with the playing of Anthony Gray, leader and first violin of the Bijou Theatre orchestra, Brooklyn, and several days ago the couple met and were married very shortly thereafter.

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THE BROOKLYN ARION MATINEE.

COMPOSITIONS by Hermann Spielter were played and sung at the matinee of the Brooklyn Arion, Sunday afternoon. The concert was given at the clubhouse of the society in Arion place, near Broadway, Brooklyn. The composer, as the pianist of the afternoon, was ably assisted by Mrs. Marie Mattfeld, soprano; Miss Marie Maurer, contralto; Hjalmar von Dameck, violinist; Franz Wagner, cellist, and Arthur Claassen at the second piano. Miss Maurer and Mr. von Dameck appeared with Mr. Spielter when the composer gave his concert at the New York College of Music earlier in the season. The compositions were fully reviewed then and a second hearing sustains the good impressions of the first performance. Some of the works, more especially the songs, are notable for invention and spontaneity.

The works included:

Trio for piano, violin and cello, op. 15.

(The piano part played by the composer.)

Songs for soprano—

Der neidische Mond.

(Dedicated to Mrs. Marie Mattfeld.)

Sage, warst Du früher nicht? op. 21, No. 3.

Das Mädchen und der Schmetterling, op. 28.

Violin solo, Meeres Idylle, op. 46.

Duos (soprano and alto)—

Mit den Bäumen spielt der Wind, op. 39.

Huete Dich, op. 39.

Piano solo—

Goldregen, op. 46, No. 3.

Am Springbrunnen (MS.).

Children's songs for soprano—

Gaenseliese, op. 62.

Schlaflied, op. 62.

Puppenwieglied, op. 62.

'Cello solo—

Andante, Concerto, C major (MS.).

Wiegenlied, op. 16, No. 3.

Songs for contralto—

Ich liebe Dich, op. 53.

(Dedicated to Mrs. M. Maurer.)

Still, op. 53.

(Dedicated to Mrs. M. Maurer.)

Der Sommer geht zu Ende (with violin obligato).

Valse Caprice, for piano and orchestra (MS.). The composer Second piano in place of orchestra, Arthur Claassen.

Bruce Kingsley's Lectures.

BRUCE G. KINGSLEY, Mus. Bac., A. R. C. O., announces a series of lectures at the Van Dyke Studios, Eighth avenue and Fifty-sixth street, on the following dates: January 5, Bach; January 12, Mozart; January 19, Beethoven; January 26, Weber and Schubert; February 2, Mendelssohn; February 9, Schumann; February 16, Richard Wagner; February 23, Richard Wagner.

He will give his second series of organ recitals at the Second Church of Christ, Scientist, Sixty-eighth street and Central Park West, Thursday evenings, at 8:30, January 22, February 5, February 19, March 5, March 19.

Laura D. Moore's Work.

ILKA TERNINA, Melba, Felia Litvinne (sister-in-law of the de Reszkes), Frances Saville, Lola Beeth, and Fanchon Thompson are a number of conspicuous artists who have worked with Miss Laura D. Moore during recent seasons. She has also a large following in the smart social set, and is much occupied with her voice work. Miss Dora Jones will give a talk on diction in general, especially as related to English and French, at Miss Moore's studio at 11:30 a. m. Wednesday, January 14.

Recital by Maud MacCarthy.

MISS MAUD MACCARTHY, the young Irish violinist, who is to give a violin recital in Mendelssohn Hall on the afternoon of January 22, will have the assistance of Arthur Whiting as solo pianist.

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RECEPTION TO ERNEST R. KROEGER.

THE president, dean and faculty of the American Institute of Applied Music (Metropolitan College of Music) did a kindly and thoughtful thing in giving a reception to Ernest R. Kroeger, of St. Louis, Mo., who has been on a trip through Eastern cities, with a view to profiting by the experience of others at the head of the musical departments that it may be successfully administered at the St. Louis Exposition of 1904. Mr. Kroeger is in charge, and his selection has given widespread satisfaction.

At the reception held at the college, Mr. Kroeger played this program, his compositions exclusively:

First movement from Sonata in D flat major, op. 40.

Romanze, from Twelve Concert Etudes, op. 30.

Moment Musical, à la Espagnol, op. 24, No. 3.

Arabesque, op. 23, No. 3.

Piano solo—

Prelude in B flat minor, from op. 41.

Gondollop, op. 12, No. 1.

Song of the Mountaineer, from Ten American Character Sketches, op. 53.

An Indian Lament.

Egeria, op. 35.

Arioso, from Three Mythological Scenes, op. 46, No. 1.

Elfenreigen (Dance of the Elves), op. 17.

That the East, and more particularly New York, has not all the composers worth while was made manifest during the progress of this recital. Indeed, Mr. Kroeger has the divine spark, and composes as he does simply because he can't help it. Beautiful form, something worth the saying.

conciseness, all are there, and the listeners were far from satiated.

Of the opening sonata this paper said last July, apropos of the Put-in-Bay meeting of the M. T. N. A. (of which Mr. Kroeger was an important part): "The Sonata in D flat, op. 40, is a work of utmost interest, full of beautiful thematic material, not over difficult, and worthy a place on any program. With this sonata Mr. Kroeger made immense effect at the concert under consideration, each movement calling forth spontaneous applause, until at the end he received an ovation."

Many present would have liked to have heard more of the "American Character Sketches." There was throughout a carefully graded degree of brilliance and effectiveness, the "Egeria" with its running right hand figure, the beautiful melody of "Arion," and the bright crispness of the "Elfenreigen" creating fine effect.

Dr. Carl Dufft in Nashua, N. H.

DR. CARL DUFFT was the bass soloist in a recent performance of "The Messiah" in this musical New Hampshire town, making an instant success. It is safe to say it will not be his last visit to Nashua. Said the Telegram:

Dr. Dufft, the basso, made his initial appearance here last evening. The music lovers who thought there was no basso other than Arthur Beresford were agreeably disappointed. Dr. Dufft certainly has a wonderful voice of great range and power. His tone qualities are very fine. His selection, "Why Do the Nations So Furiously Rage?" was loudly applauded, as were other of his selections.

Mme. Eugenie Pappenheim.

NEVER before was Madame Pappenheim so handsomely remembered at Christmas by her many pupils, past and present, as this season. The letters and presents, many of them, indeed, very handsome, came from all quarters of the globe, from the Far West and Europe, and filled Madame Pappenheim's handsome home like a holiday shop. Very few teachers, indeed, can boast of being in such perfect accord with pupils as Madame Pappenheim, so that the ties of friendship and true affection bind together instructor and student long after their relations have ceased to exist. No better testimony than this could be given any teacher.

Mannes to Play Saar's Quartet.

THE Mannes Quartet will introduce a novelty at the chamber music concert in Mendelssohn Hall, Tuesday evening, June 20. It will be a quartet for piano, violin, viola and cello, written by Louis V. Saar. The work is still in manuscript form. The assisting pianist will be Miss Katherine Ruth Heyman.

Nemes' American Debut.

DEZZO NEMES, a Hungarian violinist, who has lately arrived in this country, is to make his début here in an orchestral concert, Thursday evening, June 22. H. H. Wetzler and a select orchestra will assist.

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Winter term begins September 16; Summer Term, April 1. Entrance examination takes place on the same days at the College (Wolffstrasse 3-5). The yearly fees are 300 marks (\$75) for piano, violin, viola, violoncello classes; 200 marks (\$50) for all the other orchestral instruments, and 400 marks (\$100) for solo singing.

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